

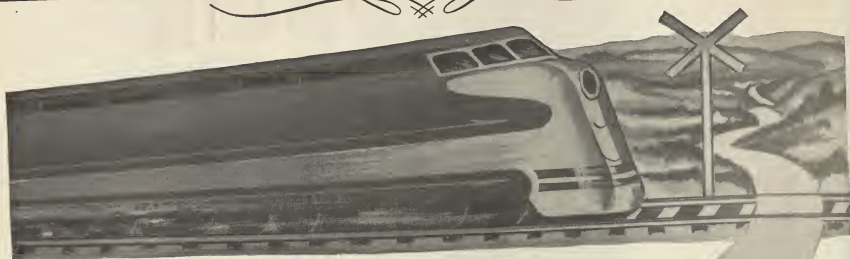
THE ETUDE

August
1944

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EUGENE ORMANDY, during his recent tour of Australia and other Pacific army camps, was invited by Gen. Douglas MacArthur to conduct the Manila Symphony Orchestra when the American forces retake the Philippine Islands. Dr. Ormandy spent an hour with Gen. MacArthur at the General's headquarters, discussing music, and it was during this visit that the invitation was given.

THE NATIONAL FEDERATION OF MUSIC CLUBS has taken over the responsibility of supplying musical equipment for all hospital ships used in bringing back wounded Americans from foreign battlefronts. The project will be under direct supervision of the War Service Committee of the National Federation.

A TRAGIC SIDELIGHT of the War is the finding in Rome, following the occupation by Allied troops, of the world-famous composer, Pietro Mascagni and his wife, living in most deplorable conditions. His money gone, he had been permitted to remain with his wife in a small hotel when it was taken over by a kindly disposed French officer. Now eighty-one years old, he wept as he recalled when, at one time, ninety-six opera houses all over the world were simultaneously performing "Cavalleria Rusticana."



Pietro Mascagni

BORIS KOUTZEN has won the annual publication prize of the Juilliard School of Music with his symphonic poem, "Valley Forge." Mr. Koutzen is head of the violin department at the Philadelphia Conservatory, and has had his orchestral works performed by the Philadelphia Orchestra, the San Francisco Symphony, and the Chicago Symphony.

WINNING MUSIC FESTIVAL AWARDS when playing on a home-made violin is becoming almost a habit for nine-year-old Joan Curtis of Truro, Nova Scotia. She recently won the silver cup award at the New Glasgow (Nova Scotia) Music Festival, in which entrants from all over the province competed. This is the third such prize to be won by Joan, whose father made the violin as a hobby. The adjudicator of the festival, Dr. J. Frederick Staton, commented on the beautiful tone of the instrument.

A MOZART FESTIVAL of four concerts will be directed by Dr. Serge Kousseritzky at Tanglewood, Massachusetts; this in lieu of the Berkshire Festival which remains a war casualty. The four concerts are scheduled for July 29 and 30; and August 5 and 6. Soloists announced are Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesu, pianist; and the duopians, Luboshutz and Nemenoff. Following the Mozart Festival there will be a series of chamber orchestra concerts in Boston by members of the Boston Symphony Orchestra. The Boston Flute Players Club and the Boston Society of Early Instruments also will participate.



Dorothy Maynor

A PRIZE OF A \$1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF \$1,000 to encourage "the writing of American opera in general, and of short operas in particular" is announced by the Alice M. Ellison Fund of Columbia University and the Metropolitan Opera Association. The opera must be of not more than twenty minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufman, 59 West Twelfth Street, New York 11, New York.



The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

her retirement in 1928 she was for a time head of the vocal department of the Hartford School of Music in Connecticut.

BRUNO GRANCHISTAETEN, widely known Viennese composer of operettas, who had been a refugee in this country for four years, died suddenly on May 30, in New York City. He was at work on an operetta scheduled for fall production when stricken. For twenty-five years operettas by Mr. Granchistaeten were produced regularly in the leading theaters of Vienna. He composed also for the films in Austria and France.

GEORGES BARRERE, long considered one of the world's greatest flutists, died on June 14 at Kingston, New York, at the age of sixty-nine. Born in Bordeaux, he studied at the Paris Conservatory. He had been in America since 1905, when he became first flutist of the New York Symphony Orchestra. Since 1931 he had been on the faculty of the Juilliard Graduate School. In 1910 Mr. Barrere founded the Barrere Ensemble of Wind Instruments and in 1914 he organized the Barrere Little Symphony which was destined to maintain its place in the musical life of New York City for almost two decades.



Georges Barrere

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by the American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 605 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

ERICH KLEIBER, noted Austrian conductor, has been engaged by the Metropolitan Opera Association for the coming season to replace Bruno Walter, now enjoying a year's vacation. Mr. Kleiber, a former conductor of the New York Philharmonic-Symphony Orchestra, and a director of the Berlin State Opera, never before has conducted at the Metropolitan.

THE FLINT SYMPHONY ORCHESTRA of Flint, Michigan, one of the major projects sponsored by the Flint Community Music Association, recently finished its twenty-fifth season. Organized in 1913, with about twenty players, it has grown both in numbers and in playing ability until at present it is a full symphonic organization of one hundred players capable of presenting programs of high artistic standing. The director, Dr. William W. Norton, has been with the orchestra since 1921 and it is due to his ability and untiring efforts that the orchestra has made such gratifying progress.

SIR HENRY COWARD, famous English choral conductor, author, composer, who once made a world tour with the Sheffield Choir, died on June 10, at Sheffield, England, at the age of ninety-four. He was born in Liverpool and did not take up music as a profession until he was forty, and before he was fifty he was considered the foremost choral master of England. He formed a choral society which developed into the Sheffield Musical Union. The Sheffield Musical Festival, established in 1865, pro-



Sir Henry Coward

(Continued on Page 102)

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I know a green cathedral,
A shadow'd forest shrine,
Where leaves in love join
hands above
And arch your prayer and
mine;
Within its cool depths sacred,
The priestly color sighs,
And the fire and pine lift
arms divine
Unto the pure blue skies.
In my dear green cathedral
There is a flower'd seat
And choir loft is branch'd
cud.
Where song of bird-hymns
sweet;
And I like to dream at evening,
When the stars its arches
light,
That my Lord and God tread
its hallowed sod,
In the cool, calm peace of
night.

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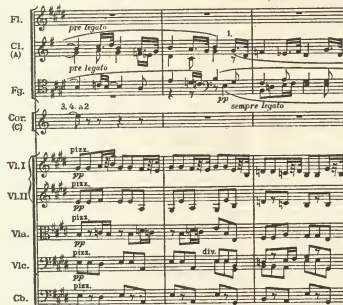
The Mind's Ear

WITHOUT making an audible sound, read the following:



Easy? Now imagine it played in succession by a violoncello, a trumpet, an oboe, a flute, a diapason stop on an organ, a xylophone, and a piano. It is always just a little harder to hear tone quality than to hear pitch.

Without making an audible sound, listen to these measures from the heavenly *Andante Moderato* from the "Fourth Symphony" by Brahms:



Can you hear these notes played as the composer wrote them, with the mystic *pizzicato* strings, the clarinets, and the bassoons?



BRAMHS AS A CONDUCTOR
From contemporary drawings by Willy von Beckerath

Keep Jazz Within Its Limits!

A Conference with

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Dr. Julius Loman, states: "Doctors need a hobby to prevent a neurosis as well as their patients, and music is one of the best forms of unreality." **

In all other callings (notably in commerce and industry) your editor is constantly discovering personalities at the very top of human endeavor, who have proved that music has been of priceless value to them in their life-educational plans. Let us look at the 1928 editorial which runs:

The *raison d'être* of the editorial was frankly that of giving our readers material which they could bring to the attention of those whose training and experience had not yet made clear the practical importance of music as a part of the education and the daily work of the average individual. It suggested also a means whereby intelligent members of a college faculty might recognize the relative importance of music in the curricula of a liberal arts college and at the same time the reason why adequate academic credits should be given for musical accomplishment.

There are now thousands of people in America who have had a musical and an artistic training. They know from experience the importance of acquiring

the ability to play a major role in the future. Dr. J. W. Brown, Chief Medical Consultant of the Mayo Clinic and internationally known author of medical subjects*, recently sent your editor an amazing book entitled "Paravision" in its ninety-six pages (Bude size) with five hundred illustrations in half-tone. It displays art works, paintings, sculptures, etchings, and photographs, all by contemporary physicians. The book is published by Mead, Johnson and Company of Evansville, Indiana. Probably a notable art collection of many times the size could be made if all the works of doctors were assembled. In the preface to the book is a brief list of distinguished doctors who have been able to do this. Leopold

JOSEF HOFMANN

counting the operations (notes and fingering, accidentals, interpretation, rests, pauses, phrasing, pedaling, meter, rhythm, and other details) took this musical expert nearly a week to audit and collate, and this with the assistance of an additional musician. The result was that 31,918 operations were required in a program which Mr. Hofmann presents in not more than ninety minutes of playing time. This indicates that Mr. Hofmann's mind travels consciously and subconsciously at an average rate during this period of about 3549 operations a minute. In no other life calling is a greater demand upon the human brain made on the nervous system. The speed of the pianist's hand at an airplane speed which makes that of the average man appear like the old-fashioned stage-

** Dr. F. William Sunderman, of the University of Pennsylvania, himself a fine violinist, has written admirable brochures on the musical careers of the noted physicians, Billroth and Borodin.

coach. More than this, every note must be delivered with the extreme split-second accuracy of a chronometer. Every note must have the right accent, touch, length, and must bear its proper relation to the lofty, æsthetic demands of an artistic masterpiece. Still more, this is only one program among scores which the virtuoso pianist is expected to retain from memory in his repertoire. His mental achievements, therefore, make those of the average professional man and the average business man appear like mere nymvies.

"This giant intellectual work is reserved for the specialist, the virtuoso. However, all music study has a proportionate effect in quickening the mental machinery, sharpening the wits, improving the memory and establishing better mind and muscle coordination. Time and again in *The Etude* we have published lists of men and women who have had a fine musical training in youth, and have willingly stated that their life success in other callings has been helped by the mental discipline afforded by music. We know of no man, in fact, whose name is well known to Etude readers, who, was in the professional musical line

until he was over fifty. He then went into business and soon occupied one of the finest and most lucrative managerial positions in the country. Another case is that of one of our best American composers whose works have been done at the Metropolitan and in our great symphony orchestras. This gentleman conducts a highly successful mercantile business said to be over \$2,000,000 a year.

These facts have been stressed in The Etude to convince practical parents of the enormous mind-sharpening value of music study. Music study does not turn a fool into a wise man, but it will, in almost every case, enormously help all who have the opportunity to engage in it. We have made this curious census of Mr. Hofmann's achievements (which are similar to those of all great virtuoso pianists) because it will assist many unthinking people to gain a new respect for the brain capacity of musicians.

Your editor has a list of over two hundred names of eminent men and women who have attested to the fact that music study has been of qualified value in helping them to obtain and maintain their prominent and successful positions. The list includes thousands of other outstanding people.

are doubtless thousands of other outstanding persons who could endorse this.

It would thus seem from this standpoint and many others that the vast sums of money spent on military education in our country are the finest investment that American parents can make for the coming generation.

In all other human occupations—literature, science, mathematics, painting, architecture, engineering, business administration, and so forth—the worker has time to check, correct, and amplify his work. The performing artist, however, cannot stop in the middle of a program and say, "I'm sorry. I have just made a mistake, but with your kind permission I will redo the composition all over again." His creation, his interpretation, must be technically and artistically perfect the first time it is performed. He does not have another chance. In its training, the performing artist's education is in the sciences. The sciences call for lightning-quick observation or scientific control of muscles, nerves, and muscles upon a plane of such accuracy and timing as does muscle study.

Psychologists are not all agreed that mental exercise in one field (music) is transferable general to other activities. There may indeed be special cases in which musical proclivities (Continued on Page

PAUL WHITEMAN

Now General Music Director for the Blue Network and Director of the Philco Hour.

Paul Whiteman is one of the few people in the world who needs no editorial introduction, in any country, amongst any group or class. There is, perhaps, one slight qualification. Most people who think of Whiteman as a jazz musician, and who are not jazz musicians, do not realize how he fought himself to jazz. There is a subtle but important difference there, and the essence of this difference is responsible, in a measure at least for Mr. Whiteman's fame. He is first of all a serious and thoughtful musician. He has had thorough training in the classical tradition, and has been a first-class musician in the public schools of Denver, and well known as a leader of musical activities in the West. (It was during these days that Paul Whiteman first made friends with THE TURTLES, which occupied a major place on his father's record collection.) He has been a serious and thoughtful virtuoso throughout his life, and he has been a serious and thoughtful jazz musician throughout his life.

Whiteman's professional career started symphonically, and for eleven years he remained as violinist and principal viola player in various symphony orchestras. Then he turned his attention to the then-developing field of popular music, and brought to it the knowledge and experience of more than a dozen years of serious musicianship. It is precisely in this serious and experienced musicianship that we find the roots of the wonderful arrangements, interpretations, and performances that have made Whiteman's name a byword in every country that listens to music. In addition to his public work, Mr. Whiteman has assumed the post of Director of Music of the Blue Network.

In the midst of the controversy recently raging around jazz and jazz values, THE ETUDE has asked Mr. Whiteman to express himself on what jazz does for us.—EDITOR'S NOTE.

THIS NY DISCUSSION of jazz sends me back nearly twenty-five years, when exactly the same sort of discussion was going on. At that time, I was the background myself. I had taken jazz into Harlem, and I was being told that it was not just not as dance music but as concert music; it was performed symphonically; special musical numbers were given, not as incidental dance airs but as serious musical compositions. I was told that I was the sort of comment that the old farmer made when he saw a giraffe and said, "There ain't no such animal." On the one hand, jazz music was being performed in the same way as classical music, and those who said it just wasn't music! I asserted my position at that time, and I find that, essentially, it has not changed much since then. It is this: there's no such animal as jazz music. I think that all of its adherents realize the fact that it's only a part of music. It has a definite niche, a definite job: within the scope of these it is excellent. The difficulty begins

Jazz tickles the muscles. It is the sort of thing you want to dance to, the sort of thing that sets your feet moving, that appeals to the instinctive urge for self-

expression through music. Let it do just that to a three-month-old baby. Let the baby hear a jazz record, and it will begin moving and jumping around. There you have an instinctive, primitive appeal. Regarded in that light, it is a very good thing, and it is not a bad thing to encourage it. But it is not the whole picture of our reactions and responses. We need something to stimulate us spiritually as well. If our emotional lives are to be balanced and complete, this sort of appeal is not enough. We need something that stimulates us intellectually, requires cultivation, contemplation. And in time, our hypothetical baby grows into an infant. When that happens, the child does not renounce its fondness for the jazz sounds; it keeps both kinds of music. But it also begins to realize that the music it has come to the child would be the rejection of the more developed musical appeal because of its fondness for jazz. Wherever that happens—wherever you find children refusing to have anything to do with the music—there is a danger. There is a danger of the child's missing a development that lacks balance and proportion. But, happily enough for all concerned, such cases are rare. In my experience I have found that jazz and the jazz band are not the only music that children are drawn to. From the symphony orchestra to themselves have

Learning With Entertainment

Americans, on the whole, are special—in their work, in their sports, in their fun. They seem to find it more natural to take to one thing at a time and develop that. Also, they learn most easily when they get delight and entertainment. So, when they are entertained, they learn. In other words, they'll learn fast enough if they're entertained, but they shy away from "learning" as such. The first great musical educator to stimulate a love for good music through the presentation of music in a fun way was the American, John Philip Sousa. He was a man who loved music, and he took his job back to his concerts simply to swing to the rhythms of his own wonderful marches. And what did Sousa do? He kept those popular marches to the end of the program and first played symphonic movements, overture, and so on. He kept the popular music to come after those things, waiting for the marches to come. After a few years, those opening numbers were no longer strange and "odd"; the people enjoyed them for their own sakes. Thus, Sousa was the first to

The next act to personality to do the same sort of thing was John McCormack. People came to him for simple home and folksongs—and found themselves listening to his wonderful interpretations of Mozart and Handel and Schubert, before *Mother Macdree*. Listening, they learned and enjoyed. Third in order among the early musical educators came the old motion-picture-house orchestras, who provided music for the movies. They were the first to make the popular and did it by using bits of the classics. Again, the people came for entertainment—and got it in terms of Mendelssohn, Rimsky-Korsakov, and Wagner.

Finally, then, came our bands, the Whiteman bands. We, too, gave people "fun" music. But at our symphonic concerts, we offered classics—a new kind of

classics; modern classics making use of the modern or jazz idiom. I commissioned a number from George Gershwin for the first of my symphonic concerts. He agreed to do it, but kept playing around with his ideas, and nothing was written. Three weeks before the performance, when the advertising had already gone out, I got after him and told him the new work would *have* to be done in time. It was. You know that work as the *Rhapsody in Blue*. I don't feel that the jazz elements in the *Rhapsody* have proved harmful to the development of American music!

Not a Substitute for Beethoven

The point is, of course, that jazz (like everything else) must be kept within its limits. It is not a substitute for Beethoven, and wise folks don't try to pretend that it is. But it can help lead one to Beethoven! First a youngster is thrilled by jazz; that sets him to thinking about music. The next thing, he wants to try to express himself a bit through tone. He starts fooling around with an instrument. Next thing you know he tries a few lessons. As his musical knowledge increases, he enlarges his musical scope. This is not merely a pipe dream of my own. I have seen it happen time and time again.

Take the matter of recordings, for instance. Some years back, Alda and Kreisel made a fine recording of the *Song of India* by Rimsky-Korsakoff. This, even today, is one of the best recordings of the piece. These fine artists made the record and it sold very well. Then, sometime later, I made what has been called my first "desecration" of good music by arranging the *Song of India* as a modern dance number. It was a dance number to start with; I adapted it. It sold over a million copies. The original recording sold over two and a half million. And the climax of the story is that, as a direct result of public familiarity with the tune through the popular recording, the Alda-Kreisel record took a new lease on life and sold over one hundred per cent better than it had originally. The popular recording harm the cause of good music?

A Word on Arrangements

In the twenty-five years that have sped by since the first jazz controversy, a number of things have happened to popular taste—the same popular taste thing still likes jazz! It is no longer possible, for one thing, to use jazz bands as the final resting place of poor performers, the kind of place where a musician's sympathy is inadequate for a band. Musicianship is the first requisite for holding down a place in a jazz band. The boys who swing it hot must be as thoroughly familiar with Bach and Beethoven as they are with Jive. To be sure, there is a certain freedom in jazz that comes from its very youthfulness—no sense in adding the weight of tradition does not mean a lack of musical precision!

Much of the popularity of jazz, rests on the various arrangements in which it is offered. As I was the first to do these arrangements, I'm glad to tell how they originated. I was trained by (Continued on Page 482)

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

AUGUST, 1944

"FORWARD MARCH WITH MUSIC"

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The "Greatest Show on Earth" Grew Out of Music

An Interview with

Mrs. Charles Ringling

Co-Owner and Director,
Ringling Bros and Barnum & Bailey Circus

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

Americans have a national love of finding out how great things began, and the more obscure the beginnings, the better we like it. We find a personal thrill in hearing how the miracle of applied electricity grew out of the dreams of a small boy who experimented in a box car, how the popularized motorcar grew out of the kitchen of a young watchmaker who wanted to see what he could do. We find an equal thrill in learning that the world's greatest circus grew out of a love of music. If the son of a harness-maker in Baraboo, Wisconsin, hadn't been "crazy about music," there might be no "Greatest Show on Earth."

The older generation of the Ringling family consisted of seven sons and one daughter, and though the father's harness business provided a comfortable living, the boys early realized that they must make their way in the world to help along. In looking for something to do, they consulted their own deep instincts as to what they could do with music. Actually, they had been doing something with music as long as they could remember. Entirely self-taught, the young Ringlings had formed themselves into a family orchestra that had fun at home and later branched out into making fun for others for a fee. They gave concerts, played at school and at dances, and earned a great reputation in Baraboo, Wisconsin. Then, when Charles, the youngest, was not quite eighteen, they made up a Concert Company and went forth to conquer the world, or that part of it, at least, that lay near Baraboo, Wisconsin. The "Big Show" privileged to present the recollections of Mrs. Charles Ringling, widow of one of the "Big Show" founders and mother of its present president, concerning those musical beginnings that started out so obscurely and grew to great—Eaton's Note.

"I MAY NOT BE entirely impartial about the old Concert Company, because I thought it was wonderful the first time I heard it. I was twelve years old then. I grew up in Baraboo and had always known the Ringling boys, and the sight of old friends up there on the platform, making music, was staggering. The music was good, too. At that time the outfit was called 'The Carnival of Fun.' It was made up of six members and they changed the name a few times.

"There was Albert Ringling, called Al; Alfred T. Ringling, called Alf-T; to keep from getting mixed up with Al; Otto Ringling, Charles Ringling, Ed Kimball (whose daughter, Clara Kimball Young, was distinction in the movies), and another boy whose name, alas, I have forgotten. There were no women in the company and no assistants. The boys did every bit of the work themselves. The programs were carefully selected from good, entertaining, pleasing music. All the boys sang and played several instruments—Alf-T was a first-class cornetist and Charles specialized on the violin and the trombone—and together they were able to put on programs of vocal and instrumental solos and group numbers.

A Worthy Enterprise

"There were operatic arias, marches, overtures, well-known ballads (oh, how I thrilled to rocked in the *Cradle of the Deep* sung as a bass solo!) national songs, popular songs—everything. Also, the boys always included a comic sketch which they had written and rehearsed themselves. There was no slapstick, no jazz—it didn't exist then!—and nothing rough. Families came and brought the children and everybody had a good time. The first step up was the special kind of sponsorship that the company attracted. "Pretty soon, the boys were able to stop playing just dates, and to accept invitations from churches and schools. This gave them the character of the Chautauque circuit and served as public testimony (of which they were justly proud) that their performance

was a worthy one. I like to recall that my husband and his brothers had firm ideas about the show business; they believed that entertainment could be done, neat, and uplifting without losing any of its sheer fun value. They always held to that belief.

"Years later, when they had a 'big show' on their hands and the owners of questionable side-shows racketed offered them big fees for concession privileges,

the boys regularly refused the fees and the racketeers. This earned them the name of 'the Sunday-school outfit.' They took it as a compliment, although it was by no means meant as one! But all that came much later. In the early days the church and school sponsorship helped make them known to ministers, school boards, and the nicest kind of people. Also, it extended to some degree the scope of their tours. Instead of staying around Baraboo, they began a tour of one-night stands all over the Middle West.

"On one such tour, they landed in Nebraska in the midst of a heavy snowstorm. The storm grew steadily worse and the boys were marooned in their hotel with no chance of getting to their engagements. Another musician was stranded there, too. He was Blind Tom, the fabulous Negro pianist, who played anything and everything by ear. The boys made friends with him and they spent their entire winter making music together. Many years later we found ourselves in a town where Blind Tom was playing. My husband and I went to hear him, and afterwards Charles went around to speak to him. He said only, 'Hello, Tom!' not a word of any past meeting. Blind Tom stopped a moment, swung his head around and answered, 'Ah! I know—Charlie Ringling—snowbound in a little hotel in Nebraska.' He had never met my husband in the intervening time, yet, the recollection of his had stored up the sound of his voice.

"After some years of musical work, the boys had saved up a little—a very little!—and invested it in a small wagon show. This consisted of a few wagons, a few circus acts,

a few animals, and a band. They had to learn the circus business, but they came out strong in the band. They played at night and in the day, and themselves and saw to it that



MRS. CHARLES RINGLING

'circus music'—more the people something more than mere noise. A wagon show means just that—no money for railroad transportation, every inch of ground had to be covered by wagon travel. No child was ever more thrilled by an elephant than were the Ringlings when at last they were able to purchase. In a small way, they kept on demonstrating the value of wholesome fun, and they prospered. Presently they were able to change the old wagon show into a railroad show. After that, they grew quickly.

A Musical Romance

"I entered the picture, so I speak, when I was eighteen. I saw the Ringling Circus last summer—the first time I had ever seen any circus—and mar-



ALBERT OSTERMAIER AND DOHMOS
Thrilling tightwire performing tiger of Alfred Court's wild animal groups with the Ringling Bros and Barnum & Bailey Circus.

The Bond of Music

"I had a soprano voice, I played the 'cello, and I soon picked up a number of other instruments. So I fitted right in! I don't believe that a day of our married life passed without our practicing together. My husband kept up his violin playing, and I accompanied him. On tour and at home, we found our recreation in going through the library of violin and piano works, interspersing the sonatas of Mozart, Beethoven, and Brahms with waltzes, salon numbers, and songs. Later, my husband collected a number of fine Cremona violins, including two Gaglianinis, an Amati, and a Stradivarius.

"Naturally, it was a satisfaction to us both when our love of music showed itself in our son, Robert, who, before becoming president of our company, sang as leading baritone of the Chicago Opera. Like his father, Robert too turned to music when a serious decision had to be made. Robert sustained an injury when he was a child and, at twelve, had to spend



JACK LE CLAIR (Top) CLAYTON CHASE (Bottom)
Two of the fifty funny clowns with Ringling Bros and Barnum & Bailey Circus.

seventeen months flat on his back in a cast. So abrupt a departure from normal routine could handicap an active boy—but music settled the difficulty. My son spent most of the day listening to (and studying) phonograph records, learning songs, arias, and roles, and perfecting himself in languages and interpretation. He emerged from his ordeal with a background of musical knowledge that was most helpful to him when his own career began.

"Yes, we Ringlings still make music! Professionally, the music of the 'big show' gets the same careful attention that went into the old Concert Company and into the Chicago Opera. And privately, we have fun with tones. I enjoy playing my son's accompaniments, and the private car that is still home to us for many months of the year has its piano.

Honesty Pays

"The 'big show' grew out of music—and the thing goes deeper than the mere fact that a group of boys who played and sang, happened to invest in a circus. There is a certain philosophy of living that underlies all good music. No matter how entertaining or stimulating or moving a piece may be, it is always something more besides. That 'something more' has to do with the qualities of character that make music a source of uplift. The Ringling brothers didn't look on

music as an alien thing that simply gave them a livelihood. They believed in it, revered it, felt it, loved it. "The Ringlings tried, in their small way those years ago, to make their music bring culture and good things to their hearers, along with the fun. They were completely honest about it. I've lived long enough to know that honesty is about the only thing a person needs, to make good in life. He doesn't need to be intellectual, or handsome, or rich, or clever if only he can convince people that they may trust him. Naturally, you have to spend a long time with people to come to that conclusion. When I was younger, I used to turn up an inward nose when I heard a man say, 'I done it.' Today, I'm not so particular. I'm quite satisfied to have him say 'I done it'—if I know that he really did it, and that I can put my trust in the honesty of that doing!

"That kind of honesty, I think, is the cornerstone of all good music. The composer who puts down notes that he knows he can't play, because he wants to catch a passing fan, isn't honest. The performer who woos popularity through exhibitionism rather than through an earnest desire to reflect what the music means, isn't honest. Only through complete sincerity can one convince others. Only through sincerity did a small concert company of small-town boys develop into the 'big show.'"

The Vital Use of Rudgergy

by Leonora Sill Ashton

DRUDGERY used to be applied, in music study, to the practice of scales, arpeggios and finger exercises. The repetition of technical exercises on the keys of the piano, has one aim in view; namely, to generate in the five fingers of the player's two hands the ability to sound the keys with a firm and accurate touch.

This "habit" of striking the piano keys is one of the prime attributes of piano playing, and like all

other habits it is created in the lively and interesting manner explained to us by the pioneer American, William James. Habit, he tells us, is a path in our nervous system, along which a nerve current flows, each time the same stimulus arises. The first time we perform this act—say that of practicing the scale of D-flat major—our will has ordered the flow of nerve current into the definite channel. In other words, we are determined to sound the scale on the keys. Each time we repeat the act of playing that scale, the same channels are used for the effort; and the pathway, through that intricate nerve system of the human body, flows along that road more and more easily, until after countless repetitions, it proceeds almost without conscious direction.

The psychologist declares that we can create any habit within ourselves with practice. To accomplish this, he gives us the following formula. First: we must launch ourselves into the new and desired activity, with as strong and decided initiative as possible. Second: we must never suffer an exception to occur until the new habit is securely rooted within us. (A good warning against aimless playing and practicing.) Third: we must seize every opportunity to act on the habit, and make chances for it to act, so that it may be strengthened and intensified. Rudgergy it may be—this toll of striving to attain piano technique which shall free the mind without the mind and heart; but rudgergy with a vital meaning, when it is viewed in the light of modern psychology.

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Building Character Through Music

by Elsa Elene Swartz

THE MUSIC TEACHER'S social influence upon the pupil is a singularly intimate one. The Liszt, the Schetzky, the Lamperti, the Albeniz musicians and able teachers. They were far more than that. They were great personalities and, through their rich experience with men and affairs, contact with them. These pupils who were smart enough to lend themselves to this influence benefited enormously, but those who through conceit felt themselves so important that they did not need it, usually disappeared in the drains of oblivion.

Most public school instruction is given in a classroom with from fifteen to twenty other pupils present. At the music lesson, however, the pupil, in the larger number of cases, is alone with the teacher; and the teacher's personality, therefore, may make a great individual impression upon the pupil. The teacher with ideals cannot fail to look upon this as a rich personal responsibility.

How many teachers who have spent long years in the profession of musically training the young pupil, realize that the actual teaching is only a small part of the obligation to the student? Do we try to tie up the tonal world with ideals which will serve him in later life, or do we disregard the relation existing between his music and life as he is going to find it? This does not mean that the teacher must "sermonize" at the lesson. But it does mean that the teacher can help find the way to wholesome ideals. Through the use of those incidents which even a lesson provides, the teacher can "point a moral or adorn a tale."

Most important of all is the principle of emulation in general. The teacher must set an example of good manners, kindness, precision, and neatness. We know of one teacher who went into a home filled with discord and by his personal influence was able to establish a much more harmonious atmosphere. Of course the last thing that a teacher should do is to meddle in domestic affairs, but by a fine example music may lead students to higher standards of personal behavior.

We have been assured that music study is the best possible builder of character. The instrumental student learns bodily coordination, becomes mentally alert, imaginative; finds music an emotional outlet; receives mechanical training; improves his power to reason logically, as well as to concentrate. In short, the study of music enriches his educational and spiritual life in myriad diversified ways.

The Indifferent Teacher

The conscientious teacher's share in making each lesson a truly beautiful experience in the student's musical progress, cannot be minimized. By giving wholeheartedly of her imagination, her personality, her enthusiasm, and her understanding, she makes the music-study hour a definite achievement. Her obligations do not end with the lesson itself.

The too conscientious young teacher may err in having too great a concern for her work for her own physical welfare, but to have an unimpaired personality is far more respectable. Frequently, a teacher boasts of the fact that once the pupil and his work are out of sight, they are out of mind as well. Some, with

he held himself without fail, thereby winning for complete confidence in all he said and stood for.

Principles are of value only when applied to the daily program of living, and this instructor exerted, through their application, a benevolent influence over all with whom he came in contact. A few years before this great teacher's death, I had the opportunity to express a little of my gratitude when I met him in New York City where he held a highly responsible position in a teacher's college.

One of the happiest memories in my own experience is that of a fifteen-year-old girl who never failed to thank me when the lesson period was over. When reminded of the fact that her father paid me for her lessons, she said quickly: "Daddy pays you for your time, but I have to thank you for your patience and kindness, and for all the other things you do for me."

The teacher who watches the clock throughout the lesson is another who cannot expect her pupils to enjoy their lessons or to have great confidence in her as friend and counselor. He, too, will watch the clock, hoping for release the instant the allotted time is over.

Most of all, the teacher should remember that the pupil looks upon him either with loving respect or with indifference. What the teacher stands for in character, integrity, patience, tolerance, exactness and enthusiasm means everything to the pupil in his music and in his life.

Teacher and Man

The late Theodore Presser is reported as saying about Eben Tourjée (1834-1891) who founded the New England Conservatory of Music in 1867: "I learned a great deal of practical musical value from Tourjée, great deal being a pupil of the great Karl August Haupl in Berlin, but I learned far more from Tourjée, the man who, as a poor boy ran a music store until he was able to save up money enough to go abroad was able to have a vast acquaintance with great men and women and knew the ways of the world. Just to be near him gave me a kind of savoir-faire, a knowledge of life and manners that has proved of real value in my entire musical and business activities."

Mr. Presser has stated that he himself was a poor boy and his very strict father, Christian Presser, held him in severely as a lad. Theodore Presser worked in a music store until he, like Eben Tourjée, was able to save enough money to go to college. For years he taught music in colleges until he had acquired the servility. Returning to America, his was still a struggle to him until he was almost fifty years old. No man ever enjoyed a struggle more. A worthy adversary was a delight to him. Money meant very little. It was only a means whereby he could help others and satisfy his own relatively modest desires. However, his years in a collegiate atmosphere and his extensive travels adjusted him to society, so that in any group he always was listened to by those who respected idealism and achievements. He had very little respect for the type of musician who looked upon music as a mere routine by which to spend their idle hours in beer saloons, without trying to advance themselves spiritually, educationally, practically, and socially, he looked upon with great disgust.

Mr. Presser felt that one of the chief factors in the value of music was that of helping a would-be actor. He said to have discussed frequently his dealings with thousands of his musical customers, who revealed elements of character of the highest type.

Recently in *The Etude* the story of Leonard Pennario, astounding new and colorful American piano virtuoso, was told. The thing that impressed me most was that all through his school and college life he never permitted himself to have a rating of less than "A." With such a standard, it is small wonder that he has met with such a brilliant record of appearances with great orchestras. His thought was that anything that was worth doing at all, was worth doing in the best possible manner.

Character has as its objective perfection, although perfection may never be attained. Perfection is a mosaic of trifles. Michaelangelo Buonarroti said: "Trifles make perfection—and perfection is no trifle." Character is a composite of trifles. The music study demands that kind of personal discipline which calls for perfection in trifles. (Continued on Page 482)



AN OLD-FASHIONED CHINESE STAGE ORCHESTRA
This picture must have been taken before the Chinese Revolution in 1912, as every performer wears a cue. Cues were abolished at that time. The composition of the orchestra and the style of playing have been very slightly altered to suit the day. Dating from two thousand years before Christ, China has moved with glacial slowness until the present war, when military and state necessity have brought a great awakening to the celestial kingdom.

Music in the Chinese Theater

by Laura Helen Coupland

This very graphic article is really a second part to Miss Coupland's highly interesting article "The General Wanted a Wedding March," which appeared in *The Etude* for July. This section may be read as an independent feature.—Editor's Note.

OUR TABLES were directly below a large stage; the General and I sat between two companies of actors for the occasion. One group had been brought from Peking, nearly two thousand miles away, for the pleasure of the Mandarin-speaking general and his friends; the other would give plays in Cantonese for the benefit of the local general. And this necessitates a short description of a Chinese theater.

You will find no scenery on a Chinese stage, beyond an elaborately embroidered entrance curtain at the right side of the back wall, and a matching curtain for the exit on the left. Between are a table and two chairs also covered with embroidered silks. Nor are even these the property of the theater owner, but are furnished by the chief actor. Going into the theatrical business in China is fairly simple and always profitable.

Naturally, some scenery is needed as the background of a play, but it is furnished by the spectator's imagination. The table and two chairs can be, on occasion, the desk of a law court from whence dire justice is dispensed, or a bed in a domestic comedy, or the chairs stacked upon the table, it becomes a mountain to be climbed. For other scenes, a sign is hung from the back of a chair which says simply "Garden" or "River," and the stage is set.

If the hero comes in carrying a riding whip he is on horseback; he has dismounted when he hands the whip to an attendant. If he catches hold of a red pole held by the property man, he has made his journey by boat and is now disembarking. He may

stroll up and down the front of the stage conversing with a friend about finding a certain house, while the inmates of that house are seated in plain sight on the two chairs with the table between them. When the hero lifts one foot and turns toward them he is over the threshold and the dialog can begin.

Costumes and make-up have their conventions too. The young military hero has a few dabs of red on his face to indicate courage; the villain's nose is painted black; if he is not wholly bad, a few white streaks lighten the effect. I have been told that a foreigner is splashed with green, but I have never seen it.

The All-Important Orchestra

The ingénue is clad in pastel silks and has certain characteristic gestures, such as dabbling at her nose with a filmy handkerchief to show her modesty, shyness, and delicacy. She always speaks in a high, affected voice. Her personal servant is dressed in unornamented black; elderly matrons are also in plain black, but with a discreet jewel in the knot of the hair. All judges have fierce, rolling eyes and long beards, and bandits are ill-clad, slovenly ruffians with unkempt hair. Every gesture has its traditional meaning and a device of the theater can tell what emotion an actor intends to convey by the way he shows his fan, or sits on a chair.

The members of the orchestra have their place at the right front of the stage near the wings. In Canton, there is usually one two-stringed fiddle (with the bow

firmly fastened between the two strings), a three-stringed fiddle, a moon guitar, and a wooden block and cymbals about eighteen inches in diameter. The musicians sit in cheap, straight chairs; they have no uniforms, no leader, no music, apparently no cues. But they never miss a beat; they cue in the wings, make simple variations on the melodies and seem to have a better time than anybody in the audience. They have a long work day; it may last from about eleven in the morning until some time before dawn of the next day.

There are no intermissions in the Chinese theater. When a musician feels thirsty, or needs a rest, he lays his instrument on his chair, goes into the wings and comes back with a cup of tea which he may drink standing while he watches the action on the stage; or he may simply reach down beside his chair, take a cup out of the top of a padded tea caddy, extract the tea pot from the same place, and pour himself a drink right there.

I hardly know whether to call the cymbals a musical instrument or a stage property. They are not used to emphasize the music, but the importance of the principal actors. The more important the character, the louder the thud of cymbals as he enters or leaves the stage. You can locate a Cantonese theater three or four blocks away by the clash of the cymbals, especially if an ancient military drama is being enacted.

There is another member of the troop as important as any actor or musician: that is the Property Man. He shuffles on and off the stage, clad in any old worn-out garment, always at hand if needed. When the tables and chairs become a bed or mountain, he arranges them; he hangs the signs which change from bare boards to a garden or river; when the hero is killed in hand-to-hand combat, he is there in time to slip a pillow under the talented head before it reaches the floor. Occasionally he pours a cup of tea, shuffles across the stage in front of secondary actors, and musicians, and gives it to a weary tenor to refresh him for his next aria.

For Chinese drama, no drama as we conceive it; it is more like a combined opera and ballet. In the traditional plays, not a word is spoken; all is sung in recitative interspersed with well-known ancient ballads. The pantomime is exquisite; even without a knowledge of the language, anyone can get a general sense of the story from the wonderfully graphic miming. When Mel Lang Pang came to this country, I wondered how much of his performance he got over the language barrier, the insuperable barrier of language. It was idle to have doubted him. Society matrons and stenographers—all laughed with him as he portrayed a modest, wife-rebelling an impudent woman getting her own way in a quarrel with her husband.

A Serious Business

The actors take their profession seriously and practice long hours—beginning at dawn—in bodily exercises, vocal exercises, and the arias of their repertoire. We may not appreciate their vocal efforts, for they sing in falsetto. There is a reason for this tradition, however. It seems that there was once an emperor whose mother had been an actress. When he came to the dragon throne, his first decree barred women from the stage forever. To imitate women's voices, they sang falsetto; that soon became the standard of vocal excellence, and the male roles were also sung in that manner, though in a more forceful style. Thus it is that a woman's voice is the standard of excellence in his family; his father and grandfather before him were famous portrayals of feminine roles.

But to return to the General's entertainment! The two companies of actors take the stage in turn, off the boards at three-hour intervals. Of course, in such a short space of time, no one play could be finished, but that made little difference to the guests. They were content to see the stories well told and were able to appreciate (Continued on Page 480)

Ellen McFarrell, the young soprano who has gained so much fame for her singing over the Columbia Network, was again chosen to replace Gladys Swarthout this year in the summer series of Columbia Network's Family Hour. With Miss Farrell are heard Reed Kennedy, baritone, Jack Smith, tenor, and Al Goodman and his orchestra. The show is a typically gay and melodic one, which undoubtedly will appeal to countless listeners. But to us it is marked as a weekly feature because of the voice of Miss Farrell, who is on

RADIO

Recently the CBS Network of the Americas (Cadenas de las Americas), first inter-continental radio chain, marked the completion of two years of full-time operations. In the beginning the chain was made up of seventy-six affiliate stations, but today it consists of one hundred and two located throughout all of the twenty neighbor republics. This daily contact with South America, through radio entertainment, will be far-reaching in its political. (Continued on Page 48)

A portrait of a young man with dark, wavy hair, looking slightly to the right. He is wearing a light-colored shirt with a dark collar. The portrait is rendered in a soft, painterly style with visible brushstrokes.



CORPORAL ABRAHAM VEINUS

ALLIGATOR 2046

"They All Had Glamour"
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by *B. Meredith Cadman*

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Music and Study

where the program was given on the hotel terrace, with the 11,000-foot Mount Hood serving as an immense back-drop. Perhaps the children did not play as well as if they had appeared on a regular studio program, but few of them will ever forget the marvelous day they had!

As a further means of stimulating student interest, miniature "rectal diplomas" are issued—a six-by-eight sheet of heavy paper bearing the name of Johnny Jones, stating that he took part in a public recital on such a date. The holders of these diplomas automatically become members of the Student Club. Twice a year parties are staged for these students.

Although the club has been successful in introducing many innovations, still it has had its troubles, too. With the exception of the last year or so, one of its greatest problems has been the professional jealousy found within its own ranks. For some unknown reason a great many of its musicians seem to be so over-perched with this unpleasant attribute that it has required persistent efforts of the officers and advisory board to overcome it.

Teachers' Courses Help

This has been accomplished in several ways. First, by offering a series of practical classes so attractively priced as to emphasize repeatedly to all members the value of their cooperation. Pride in their own organization has been augmented further by throwing these classes and lectures open to all music teachers who pay a small registration fee.

One of the most popular classes was the one which prepared teachers for the state examinations. At least fifty teachers were enrolled in this course.

Then, some time later a local teacher, who has built up quite a following by reason of her successful methods for beginners, was hired to demonstrate her course before the group. In place of the customary fee of thirty-five dollars which the individual teacher would have paid had she taken the course by herself, the complete series was brought to her through her cooperative at the small cost of five dollars. Thus more and more the Progressive Teachers learn that group participation—"the one for all and all for one" idea—brings increased values.

SOMEWHERE IN THE PAST

Here is a V-mail letter from an Etude subscriber that all civilian readers ought to ponder.

"April 15, 1944

Gentlemen:

Please send the 'Etude' to my new address.

We get shoved around quite a bit, these days. It's good to keep up a contact with a thing as steady as the 'Etude.' Funny, the way it takes the experience of War to teach us the meaning of Peace and quiet-rest. Well, I've learned my lesson completely. And now for some more of the stuff the 'Etude's' made of.

Yours truly,

JOSEPH SKALSKI"

"FORWARD MARCH WITH MUSIC"

Protect Your Precious Musical Instruments

by Allan K. Walker

HAVE YOU THOUGHT of how long it may be before the manufacturers of musical instruments of any type can supply the great wave of demand for new instruments, even though the plants work in day and night shifts? The huge requirements of the American people for all kinds of commodities for the American home are so enormous that they stagger even our Yankee imaginations. Right at this moment we are witnessing a "race" among unscrupulous dealer-dealers who are buying up ancient instruments and after making some repairs and doctoring their external appearance, are selling them at exorbitant prices. Most, to deal only with established dealers of good reputation.

In this emergency the value of your piano has gone up more than you perhaps realize, and it is of great practical importance to have your instrument in good shape, tuned, and kept in order by the best possible piano technician you can secure. This is as applicable to pianos that are not used daily as to those which are in constant use.

In the case of wind and string instruments, care is of vast importance. Very few people know how to care for metallic instruments. Such instruments have not been on sale in any volume to the general public since the early 1930s when they were put on the market by the military for military use. Their manufacture has been restricted. Some of these instruments are deteriorating rapidly. Moisture, body acids, salt, and foreign matter are among their enemies. Unlike the owner of a piano, one who possesses a wind instrument must take care of many things concerning it and should know about the instrument and its maintenance. This cannot be covered briefly. The highest praise can be given the excellent article on this subject by Robert Schulenberg, which appeared in *The Etude* for February and March, 1944.

If you play any orchestra or wind instrument you will find an invaluable manual of instruction for its preservation included in a most useful booklet, "How to Care for Your Instrument," published at cost as a war emergency contribution by C. G. Conn, Ltd., Elkhart, Indiana. This booklet may be obtained by sending, to the above address, only ten cents for a very practical, well-illustrated, brief treatise of great interest to all who play any one of the piston valve instruments, slide trombones, and rotary valve instruments; also for players of the French horn, saxophone, clarinet, flute, piccolo, oboe, bassoon, and the pipe organ instruments. The booklet was prepared by experts of long experience. The facts are easily and sensibly put forth, so that anyone who reads it may save money by learning how to give the instrument the attention at the right time to the instrument he plays.

Unfortunately, in the case of the piano and the organ, you cannot do the repairing yourself and it will be "give over" their care to a recognized expert, who will save money for you by insuring their good condition in these critical war days. There is, however, a little booklet, "How to Buy a New Piano," by William Roberts Tilford, which contains much information on the care of this instrument. A copy of this will be sent gladly by the Theodore Presser Co. to anyone, upon receipt of two three-cent stamps.

If the parents of these famous musicians had had their way—

Claude Debussy would have gone to a nautical school and become a sailor.

Frederick Delius would have been an orange grower in Florida.

Edvard Grieg would have become a prophet.

Robert Schumann and Peter Tchaikovsky would have been lawyers.

If Parents Had Had Their Way...

by Myles D. Blanchard

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Frederick Delius would have been an orange grower in Florida.

Edvard Grieg would have become a prophet.

Robert Schumann and Peter Tchaikovsky would have been lawyers.

Meeting Daily Vocal Problems

by Henry B. Gurney

IF ALL ASPIRING singers and speakers who go to voice teachers had fine voices to start with, the problems of the teachers would be materially lessened. Unfortunately, however, only about two percent of the pupils who go to the average teacher are really fine voices.

There are many teachers and coaches in the large cities who have been fortunate enough to have pupils who attained national reputations, and, as a result, have a following of pupils with good voices who hope their teacher's name will open the door to big engagements. This is quite natural, and these teachers, having neither time nor patience to spend on any but those with promising material, are not faced with the problems which confront the average instructor.

These problems are many and varied among them are the young men and girls just out of high school, some hollow chested, with poor postures, and having only about one octave of good notes. Some have little control of the larynx and when they attempt to sing beyond a certain point, the voice breaks. These conditions cannot be corrected by assigning scales to be practiced, or even by taking hours about the anatomy of the throat, lungs and diaphragm.

The first thing which must be corrected to counteract this plight is posture; in so doing, correct breathing and natural action of the diaphragm will follow. The first thing more should be said about posture, or about the muscles of the body. The correct diaphragmatic intercostal way to breathe, both for singers and speakers, will have been acquired.

Concerning Posture

What is meant by posture? Well, it may mean a great many things, according to the needs of the individual pupil. There are a large number of physical culture exercises of a corrective nature to prescribe for special defects of posture. For instance, the average pupil, who has no idea what posture means in relation to singing, will strike the "head" position, as seen taken by athletes, or else he will stand as though he had swallowed a ramrod or had heard a drill sergeant bark out, "Attention!" Or again he may throw back his hips like a horse when checking. The real need in such cases is a few simple exercises such as the following:

(a) Stand straight at ease; (b) arms forward at shoulder level, with palms down; (c) holding this position, elevate the hands at right angles to the arms, so that anyone opposite can see the palms; (d) with hands and arms in same position, push forward and lower the arms until the hands are at the side of the body.

The effect of this exercise is to put the chest in the naturally elevated position with the abdomen drawn in, without pulling and without strain or tension. In this position give two or three short "blesses." If done correctly, the abdomen will move slightly toward the backbone, and the diaphragm will be supported naturally, with the breath pressed against the elevated chest where it must be when singing with either chest or head voice, loudly or softly.

At this point a note of warning is in order! Do not raise the shoulders and try to drink the breath in. Try to create a vacuum. This is easy if one stops to realize that we live in an atmosphere of fifteen pounds' pressure to each square inch. All that is needed is to make room, and the air will rush in.

After acquiring the correct posture the following exercise may be done:

2. (a) Place the fingers on the lowest floating ribs in front of the body, letting the thumbs stretch for the size of the chest, and the body; (b) with hands in this position make a polite bow, maintaining correct posture; (c) expand ribs while mentally counting five; hold breath acquired for five counts and take five counts to exhale. Repeat this five times, keeping the nose open and the lips relaxed and separated. Another note of warning: Be sure to hold breath with ribs and not with restricted throat.

(d) Repeat breath, hold for the count of five with tip of tongue against roof of mouth, then sound "N" (as in now); keeping as near as possible the same position, change to the vowel E. Repeat, using all the vowels after the original N, keeping in the middle and easy part of the voice, beginning and ending *pianissimo*.

The next step is to help the pupil find the upper register, commonly called the head voice. This latter term is apt to be misleading, as the tone is not made with the head but with the vocal bands at their apex. It is produced without any of the facial culture exercises of a resonance, but directly from the throat towards the forehead; hence, it is given the name "head voice." It is possible to find this upper register in all voices, even the lowest bass. Some find it easiest on the vowel *oo* and others on the French *e*. It can be carried to the lowest note but will be simply a whisper. If practiced carefully for several months it will soon coordinate with the lower register, developing more quickly with those in their teens and early twenties. It should not be attempted, however, except under the direction of a teacher who can demonstrate it clearly.

The Head Voice

Contrary to the thoughts of many that the falsetto or falsetto voice should not be employed, as this is proved that it can be used and developed to such strength and power that a tone started with it can go into the full voice, commonly called the chest voice. The great singers used both chest and head voices. If

you cannot sing with full voice above the staff, then you must practice until you can use the so-called "upper register." The following exercise must be mastered:

1. Imitate a puppy whining for its master, a baby fretting, or the blowing of a siren. Begin high above the staff, then bring it down to your lowest notes.

2. Now whisper *Ha, Ho, He*, whispering higher and higher. In a few weeks you should be able to find your pure head voice. This voice is produced with the muscles direct from the larynx and thyro-arytenoid (front of Adam's apple); therefore, it should always be practiced softly.

If a click or break comes into the voice when you try to swell to full voice, that is an indication for you to wait until it gets stronger before again attempting it. Exercises must be done daily, always starting with the light upper register, if you want to retain your voice to old age.

Tongue Control

Before this second step is attempted, the tight jaw and stiff, flat, or rolled-up tongue must have been mastered. The conquering of an unruly tongue is a necessity in the development of a fine resonant singing voice.

When under control it is the key to coordination of the upper and lower registers, to the range, the power, and to *fortissimo* and *pianissimo*. To be under control, the tongue has to be trained for several weeks without singing exercises, until its action becomes subconsciously, natural, and correct one.

Adults with poor voices—husky, breathy, nasal, and of short range, and also professional singers past forty years of age who are losing their upper notes, will find that with the isolating and developing of the tongue muscles will be of great assistance. The voice will be rejuvenated and strengthened, and there will be a resonance and ease of production never before experienced.

It is impossible to give, in a condensed form, detailed directions and exercises for this development, and a word of warning must be sounded—do not anyone attempting it without the aid of a teacher. Do not use any mechanical device

to hold the tongue down when singing, as this causes a hard, throaty, and flat intonation. The tongue can be trained to hang limp, resting on the lower teeth and in the front of the mouth. This sounds easy, but on examination of hundreds of voices, both of those in their teens and of adults, it does not prove to be. Instead, there is found a tongue that is tense, tip tight and turned under, the back part bumped up and pulled into the throat. This condition is prevalent with amateurs, salaried, speakers, and even others whose livelihood is dependent upon their voices.

Great voices seem to be blessed with a perfectly natural position of the tongue. In a word, they have strong *tonques* which take the perfect position with very little thought being given to it. For others, less fortunate, this corrective procedure is suggested.

A. Be seated before a mirror.

B. Relax the jaw; the tongue should fall with relaxed jaw.



RUDY SAYAO
Sensational Brazilian operatic soprano

VOICE

"FORWARD MARCH WITH MUSIC"

AUGUST 1944

THE ETUDE

449

IN THE PRECEDING articles of this series, much emphasis has been placed on ear-training through the development of pure unison, octaves and interval study, with much consideration given to the unit of measurement of the semitone or half step. In order that accurate intonation may result.

It is entirely possible for an ensemble to sing well a melodic line in unison, but to have no real harmonic knowledge. The chordal structure may be vague and even out of tune, and the group may be completely at sea in the harmonies of the minor mode or in the many dissonances employed by modern composers. The music of today tends more and more to dissonance and complex harmonies. Groups which cannot negotiate them in perfect tune are denied the enjoyment and understanding of much music of their time.

Musical composition is not always satisfying if it employs only the simple harmonic structure of Handel and Haydn with its preponderance of tonic, sub-dominant and dominant harmonies and cadential sevenths. Chromatic alteration, augmented sixths, seventh and ninth chords, and close harmonies must be thoroughly familiar to all musical groups if anything approaching artistry is to result.

To familiarize the group with chordal structure, it is usually well to proceed from simple major harmonies by easy degrees until the most complex harmonic structures offer no difficulty. Needless to say, all ear-training is based upon the principle of constant listening and mental hearing.

The Minor Mode

Most groups flatten the pitch badly when singing in the minor mode, probably due to its minor and diminished harmonies with their lowered thirds. Since change of mode should offer no difficulties to a well-trained group, the following procedures are recommended.



Begin harmonic training with two parts. Sing a major third. Sustain and, without additional breath, lower the upper tone a semitone. Hold for several counts and return.

It is essential in all harmonic training that each section of the choir be perfectly at home singing any interval of the chord. For that reason do not have sopranos always singing the upper tone, basses the lowest, and so forth. Guard against the lower part sagging when the upper tone is lowered and check carefully that the upper section returns to exactly the same tone. Transpose to several keys and reverse parts.

Repeat the above procedure with the lower part raising a semitone. Be sure that the moving part returns to the original tone, as the tendency is to be under pitch at this point. Reverse parts and transpose, employ the same procedure using the upper part sagging when the upper tone is lowered and check carefully that the upper section returns to exactly the same tone. Transpose to several keys and reverse parts.



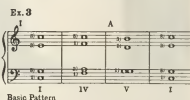
More Practical Hints on Ear-Training

by

Carol M. Pitts

Assistant Professor of Music
State Teachers College
Trenton, New Jersey

The following vocalise, if memorized and parts rotated so that each singer sings every part at will, should be of great assistance in laying a sound harmonic foundation. Transpose. Sing in quartets or two two or three to a part. Sing the pattern five times, each part automatically taking the next highest interval until it returns to its original part.



Assign parts to the root, third, fifth, or octave, not 5, 7, or 9, or bass. The singer should note that the fifth of the first chord becomes the third of the second, the fifth of the second chord becomes the third of the third chord, and the fifth of the third chord becomes the third of the last. It is essential that the singer know what interval of the chord he is singing; otherwise the result is apt to be from habit rather than intelligent singing. In rotating parts, those singing the tonic or root start next with the third; those beginning with the third, take the fifth; those taking the fifth, move to the eighth or octave; and those on the octave move up the root—all finally returning to their original interval.

Alterations of the above pattern provide splendid practice for the group. Sing the first chord major, the second minor, the last two major. In making this alteration, the fifth of the first chord moves a semitone to the third of the second chord, all other parts singing the same pattern as before. Rotate the parts.

Sing the first and last chords major, and the second and third minor. Note particularly the third chord and the modal feeling it induces. This alteration should be practiced until the group is thoroughly familiar with its harmonies. Rotate the parts. Vary the pattern in as many ways as possible. Begin with minor, end with major. Alternate major and minor, and vice versa. Sing all minor. Sing all major.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

The harmonic clarity resulting will amply repay singer and director. Always rotate the parts. A fine harmonic sense is seldom inherent, but is the result of thorough training of the ear.



Altered Chords

Through chromatic alteration, unusual chordal formations may be evolved. These harmonic changes appeal greatly to the singer and create a keen interest in tonal combinations. In developing chromatic alteration, first alter only one part, then two, three, and finally all parts. Sustain the altered chord and check carefully for intonation. When dissonance occurs be sure the individual tones are firm and the chord "solid." Most choirs need to work carefully on dissonant combinations, as the tendency is to shy away from the dissonance and not sing it firmly.



Most modulations are introduced by dissonant harmonies. Modern music contains much dissonance; hence it is well to develop major and minor seconds and sevenths. If a group can sing these intervals firmly and in tune, other dissonant intervals will not cause difficulty. Insist upon firm result without wavering or hesitancy.



Encourage the singers to form quartets and experiment with close harmonies. Such tonal experiments are helpful in developing harmonic consciousness.

Modulation

The most sensitive or characteristic tone of our scale system is the seventh, or leading tone. Change of key, or modulation, is merely a shift of the tonal center, or tonic, from which the other notes of the scale proceed in orderly arrangement. Modulation is very frequently secured through the introduction of the leading tone of the new key. The new leading tone is of great tonal and (Continued on Page 484)

Festivals Which Stimulate Student Interest

by William D. Revelli

DURING the past several months it has been my privilege to act as guest conductor and critic of numerous District and State School Band Concert Festivals. In many states these projects are being sponsored as substitutes for the pre-war School Band Competitive Festivals which have played such an important part in the development of the instrumental program of our secondary schools.

The Concert Band Festival program differs in many ways from its forerunner, the Competitive Festival. In the new program, the participating bands perform individually two or three selections from a repertoire of their own choice. These individual performances may or may not be adjudicated. In some festivals, the guest conductor is requested to write a confidential report and rating of the band's performance, whereas, in other localities, the participants prefer criticism without ratings. In other situations no ratings or comments are desired. Such arrangements and decisions are usually determined by the Festival Committee and participating conductors.

In many of these festivals the concert is brought to a climax by either a select band whose personnel is composed of the outstanding musicians from each of the festival bands, or a massed band composed of the entire membership of all bands. In the latter event, the concert or massed band is rehearsed by the guest conductor on the morning or afternoon of the Festival

festival program eliminates that feature. Also, we find more participation of the less proficient bands and less immature bands, since they need not be concerned with a rating. Hence, this program does more for the individual school districts and counties since it provides an opportunity for all schools having a band, regardless of its ability, to enter the festival without embarrassment to the students, school administration, community, or conductor.

Community Advantages

The district or county festival also eliminates long-distance travel, and brings the festival program directly to its own people rather than to an unfamiliar community and audience. In other words, the festival concert more or less brings the program to its people rather than taking it from them, and in addition saves the community considerable expense by eliminating the travel heretofore necessary when attending the state and regional competition festivals. It is

been generally agreed by most school band conductors that competition festivals have proved their value more during the present period than when the program was actually functioning. Its elimination has proved its worth, as many bands have lost standards and student interest since the competition festivals have been discontinued.

In my experiences with the concert festival programs I have found that, with few exceptions, the standards of performance were considerably below that of the competition bands. This cannot be attributed to the war, since I base my opinion on the pre-war program. The festival concert bands usually lack complete instrumentation, and their repertoire is often inadequate in content and ill chosen in regard to quality. I have also found it difficult to secure inspired performances from some of these groups, due to the material and lack of individual preparation. There seems to be too little responsibility and serious study on the part of the festival participants. The philosophy seems to emphasize participation—with less regard for standards. The competition festival has its faults, and without doubt frequently overemphasizes the value of the "superior" rating. Nevertheless, a premium is placed upon a job well done, and that would seem to be good training for the student's future. We cannot deny that the meeting of standards and objectives is inevitable and that education, be it music or otherwise, will be judged to a degree by its standards, results, and contribution to the problem of living.

The competition festival as conducted during the past few years, placed a premium upon "standard of performance." The competing soloists, ensembles, bands, orchestras, or choruses were competing, not against each other as in the early contest days, but rather against a standard of "superiority." This was a very sound and worth-while educational plan. It retained all of the good qualities of the competition program, yet eliminated its undesirable features. There were no losers or winners, only superior, excellent, good, average, or poor performers and performances. Students were performing against themselves and against opponents. As a result, more bands, orchestras, and soloists were engaged in the task of improving their general musicianship.

Now that the war has temporarily eliminated this competition and the trend is toward the concert festival with no ratings or criticisms, we must give more and more attention to the standards of performance and see that the students receive the same thorough training, guidance, and preparation that was provided the boys and girls of the competitive era.

Properly organized and administered, the concert festival program is certain to make an important contribution to the instrumental program in our schools.

Not a One-Man Show

It is a comparatively young program and is still afflicted with "growing pains." Certainly time and experience will do much for those sponsoring the program and the future will find great progress in its organization. One of the major weaknesses of the present is its gross mismanagement. In too many instances I have found the lack of organization and administration to be the principal cause for the failure of those particular festivals.

The sponsorship of such a project involves endless details, much planning, and (Continued on Page 484)

JOHLY HIGH SCHOOL BAND, JOLIET, ILLINOIS
A. B. McAllister, Conductor

Concert. In some districts the performance is presented in the school or city auditorium, while in other instances, if the festival is held in the spring, the school stadium or city park is preferred. In practically every festival, capacity crowds attended the concert and from all indications were tremendously impressed with the programs.

While these festival concerts do not replace the competitive festivals in the post-war program, they are serving a very vital current need, as well as proving to be a satisfactory and practical substitute for the competitive festivals which have been discontinued or curtailed. Although the concert festival program does not as yet meet the standards of performance of the competitive festival, nevertheless it does offer some advantages over the latter. As for example, in the competitive festival there is always the problem of rating the various groups, while the concert

also partially responsible for the renewal of community life which was practically lost in the late pre-war days.

The aforementioned facts represent a few of the advantages of the concert festival. Yet the fact remains that the competition festival still has many advantages over the former, one of the most outstanding being that of musical standards. Individual student motivation, responsibility, and pride. It is human nature to love competition, and since it is a factor in our everyday living it seems only logical that it be a part of our training and educational program. It has

BAND and ORCHESTRA

Edited by William D. Revelli

The Library of Congress Recording Laboratory Goes to War

by *Walter H. Connelly*

ONE OF THE GREAT STEPS in advancement of American music was taken by the music division of the Library of Congress in April, 1940, when it established its recording laboratories. Funds for the elaborate equipment and the expense of making documentary recordings were provided through a grant of \$41,530 from the Carnegie Corporation.

The recording laboratory and its mobile field equipment will make it possible for the music division to provide schools, libraries, and individuals with authentic recordings of American folk-music, American poetry—read and interpreted by its authors; unpublished string quartets, new American music, and similar materials. Previously, access to these treasures was possible only to those who could come in person to the Library in Washington or defray the high expense of special transcriptions. When the work of the music division is completed under the Carnegie grant, thousands of new recordings of American folk-music, and duplicates of a large portion of the division's store of songs on cylinders will be available to all. It will then be possible for a student in Washington to study the fiddle tunes of the Carolina mountains; for a poet in Florida to hear the ballads of the Evangeline country of Louisiana; or for a musician in California to hear the songs of the pioneer Forty-Niners.

Through the Library's records it will also be possible for a student to trace the migration of American folk-music and to make historically accurate notes of changes in verse and melody in the various regions through which the music progressed.

The Laboratory Goes to War

Completion of the tremendous project must be deferred until after the war, in order that the skilled personnel and elaborate equipment of the recording laboratory may be devoted to the present war needs of our nation. The laboratory is making all of the master foreign-language records for the Army education branch of the morale service division of the Army. These are the recordings which have literally revolutionized the science of language instruction, enabling average American soldiers to master conversational elements of difficult European and Asiatic dialects in a matter of weeks, where years were required by conventional programs of language education.

The Laboratory

As librarians, dedicated to the task of preserving the fruits of human experience and creation for unborn generations, the staff of the music division has set the highest standards for the quality of their recordings. This, in turn, demanded recording equipment of the greatest possible fidelity. For this reason, most of the equipment in the laboratory was especially designed by their own engineers, made to their order and installed under their own supervision.

The master discs are cut on two Svelby recording machines, supplemented by a number of black turntables for "dubbing"—a process by which the sound contents of two or more discs are synchronously combined into a single recording.

Field Recordings

Music, readings, or sound effects enter the Scullys by way of a master control panel. The sound signals, which may originate from one or several sources, are received, amplified, modulated, or combined in the control panel. These sources may be the microphones in either of the laboratory's spacious broadcasting studios, the dubbing tables, the sound systems of two auditoriums in the library, or may be brought in from any point in the world by means of the microphones in the control panel. One receiver is a Halleriters frequency modulation receiver for recording selected portions of radio broadcasts.

Because folk music must often be recorded, for the sake of integrity, in the geographical region where it is played or sung, the laboratory has nine portable recording units as well as a completely outfit-fitted sound truck. All of the units have their own power supplies operated from power batteries, and several have also been equipped with powered generators for use in charging the batteries. Before the war, the Laboratory field recorders were in use in such widely separated points as Alaska, California, Wisconsin, and the Ozark Mountains.

One of the most interesting devices in the laboratory is a cylinder transcribing machine used for the playing of old cylindrical records. The machine, a superb example of craftsmanship with hand-cut gears—has been constructed according to specifications prepared by the Library. A specially designed crystal pick-up passes the sound matter of the old recording into the master control panel, where it is amplified and passed on to the Scullys for recording into the form of master discs.

A Rare Collection

For fourteen years prior to establishment of the recording laboratory, the Library sponsored a project for recording American folk-music in the field. Donors have given significant collections to the Library, and a number of worth-while collections have been purchased.

These acquisitions form one of the largest collections of recordings in the world, and include more than ten thousand songs on discs, plus many more recordings on paper and cylinders. The resources of the Library, however, extend even beyond the vast store; rare recordings in many private collections will also be duplicated as arrangements are made with the owners.

On several occasions the Library has been successful in purchasing for nominal sums phonograph record stocks of country stores that have gone out of business. The unused collections of records have included many rare items in perfect condition, such as the discs or cylinders have never been played.

Reclamation of Old Records

A large number of badly worn, scratched, and broken records have been received by the Library, and laboratory technicians look forward to the day when they may be successful in repairing or reclaiming hundreds of significant recordings so that they can be re-phoned-duplicated on modern discs. Such work is delicate and tedious, particularly in the case of records which have been scratched or broken and reassembled. The oldest disc in possession of the Library is a wax-covered paper disc made by Alexander Graham Bell in 1880. An inscription on the disc, signed by Bell, indicates that he was experimenting with styl and the effect of varying degrees of cut. One of the post-war projects of the laboratory may be an attempt to re-record the Bell disc—with the prospect that its message may be lost forever unless a satisfactory recording results from the first course of a recording needle through its soft wax grooves.

First Performances Preserved

The national Library is unique in possessing the Coolidge Auditorium where first performances of the work of contemporary composers and of rare musical works available only in manuscript, are presented. This auditorium is permanent while one finger is stopping its name. You would do well to begin your practice in the study of the laboratory so that concert performances may be recorded in the first few days you can also allow yourself to play the scales somewhat faster, giving sharp attention to the action of each finger.

You would also benefit greatly, I think, by practicing the ninth study of Kreutzer as I recommended in the January, 1944, issue of *The Etude*—that is, lifting each note as sharply as the next note.

This is not the conventional way of playing such passage-work—tradition says that the fingers must be held down as much as possible; nevertheless, I have found it to be the most effective means of developing strength and independence in the fingers. You should work on the trill study in D major, No. 10, in the same manner, using the variants I suggested in the March issue of *The Etude*. Another study that can very profitably be practiced in this way is the thirtieth of Kayser.

At first, you should play these studies quite slowly—at a tempo of about 72—66—making consciously sure that each finger falls with strength and "set" and that it is lifted with equal clarity as soon as the next finger grips the string. Later, as you become conscious of increasing strength, you can gradually increase the tempo.

This type of finger exercise is tiring, and you must be careful not to overdo it. If you devote ten minutes to it twice a day it will be quite sufficient. And for the goodness' sake don't continue practicing when you are conscious of a sense of strain or fatigue in your hand! As soon as you feel this, stop playing, and shake

To Regain Technical Fluency

"I have recently begun to practice again after not playing for over ten years. My technique is coming back nicely, but it seems to me my fingers are not as strong as they should be. . . . Can you recommend any study for me to practice that will improve this? I am working on the Kreutzer and Forlito studies, which I was doing when I stopped studying."

"I should like to know also how I can improve my sight-reading. I never had much chance to do it, and now that I have opportunity to play quartets, I read badly. Is it just a question of experience?—Mrs. C. L. M., Wisconsin."

Did you give any special attention to your finger grip when you resumed practicing? To have done so would have brought back within a few weeks the former intensity of your grip. This nervous intensity, so modern disc, so necessary to technique and to the production of a vibrant tone, is a quality which is not natural to many violinists, in the sense that they can depend upon it even when out of practice. Usually, however, this finger strength returns fairly quickly. Even though a player may lose for a time that peculiarly alive contact with the string which is called "grip," it can be regained in a day or two by thoughtful practicing. But ten years is a long time, and it may take you two or three weeks to restore the supple strength that you are at present missing.

Slow practice is essential, and you should avoid, if possible, all rapid playing for about ten days. Start your practice with slow, three-octave scales and arpeggios, taking about one second to each note and being sure that each unit is stopped with an instantaneously strong grip. Be careful that you grip with only one finger at a time; that is, do not allow the other three fingers to be tense while one finger is stopping its name. You would do well to begin your practice in the study of the laboratory so that concert performances may be recorded in the first few days you can also allow yourself to play the scales somewhat faster, giving sharp attention to the action of each finger.

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No question will be answered in THE ETUDE unless accompanied by a self-addressed envelope and address of the inquirer. Only initials, or pseudonym given, will be published.

your hand loosely downwards for ten seconds or so. Resume playing only when the hand feels completely relaxed. Many violinists—and pianists, too—think that they acquire endurance by "playing over fatigue," what they are more likely to acquire is a chronic muscular cramp.

Good sight-reading is the result of several qualities in combination, experience being one of the most important. Others are a good sense of rhythm, an adequate technique, and the ability to "read ahead."

Counting accurately and sensing the recurrence of the first beat are absolutely essential. If, following a long rest, one does not quite sense where the first beat falls, the likelihood of coming in on the right beat is rather remote. These attributes of good sight-reading must be constantly developed until they become second nature. Fortunately, they develop quickly if given the opportunity.

The question of technique is rather more complicated. Obviously, there must be sufficient technique to cope with the demands of the music being played: a player who is not at home above the fifth position will have a difficult time if he attempts the first violin part of one of the later Beethoven quartets; whereas he might be able to sight-read a Mozart quartet very well indeed.

But something more than adequacy of technique is necessary—whatever technique a player has must be under subconscious control. As Haydn or Mozart, *allegro* passages, there is little time to figure out how the movement should be fingered or bowed; the player's technique, therefore, must react automatically to the demands of the music. And here, I think, lies the chief cause of your difficulty: after being away so long from your violin, you have probably not yet regained that instantaneous coordination between eyes and fingers.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher

and Conductor

This need not worry you, for it is a quality that will certainly return before long if you follow a carefully chosen course of study. In this connection, I think it would do you a lot of good to study the "24 Caprices" of Rode, for they require a high degree of coordination.

Meanwhile, whatever you are practicing, you should endeavor to acquire the habit of reading ahead, for this is perhaps the constant of good sight-reading. A fraction of time is required for the eye to take in a group of notes and flash an understanding of them through the brain to the fingers. If an unexpected change of harmony occurs, or a change in the pattern of the music, the player who sees only the notes he is actually playing will probably stumble. A good rule is to keep the eyes at least a beat ahead of the note being played.

And for sixteenth in rapid two or four-quarter time, the eyes should be reading two beats ahead. Few people do this naturally; it usually requires practice. But the habit is not difficult to acquire, and you may use your mind to read ahead when you are playing anything whatsoever from notes, you will soon gain facility in doing so.

Finally, never allow yourself to stop when you make a mistake; go right ahead, keeping the rhythm steady in your mind. If you do this, you will certainly find your place within the measure or so. The violinist who puts down his instrument or bows every time he stumbles is definitely retarding his progress. A good teacher—besides being a possible cause of embarrassment to others!

The ability to read well at sight is an essential part of a good violinist's equipment, as well as the source of much enjoyment; so the time and thought you may consume in acquiring it will be well spent.

Is a Shoulder Pad Necessary?

Will you please advise me whether a shoulder pad or cushion is necessary to advanced violin playing, or can one who is accustomed to shifting and holding the violin with the left thumb have a fair chance in executing the intricacies of the great concerti?—K. L. S., California.

In the past, arguments for and against the use of a shoulder pad have often waxed exceedingly vehement; nowadays, however, the "pros" are rapidly outnumbering the "antis," for it is increasingly apparent that most players do require a pad of some sort if they are to hold their violins easily and without tension. Those who do not need a support are usually people of stocky build, with short necks and prominent collar bones. The player

of taller, more slender build who uses no pad generally gets into the habit of pushing up his left shoulder in order to hold the violin firmly, or he holds it up with his left hand. Neither of these faults is an immediate handicap in the earlier stages of study, but both become so as the years go on.

The tendency in each case is to create stiffness in the left arm. Pushing up the shoulder puts an unnatural strain on the muscles of the back and upper arm, and the violinist who plays in this way for a period of years very often develops a chronic ache in his arm or shoulder. This inevitably affects the ease with which he plays technical passages, for the lack of relaxation and of muscular coordination cannot help slowing up the movements of his fingers. The player who holds up his violin with his left hand is likely to run into similar trouble as his technique advances. A passage of rapid and complicated technique gives the hand quite enough to do, without the added responsibility of holding the violin in position. If it must also do this, the likelihood is that the effort will cause a pronounced stiffening of the arm. Furthermore, supporting the violin with the left hand is liable to be a decided hindrance to the development of a free and relaxed vibrato. These ill effects are rarely noticeable in the younger player, but they usually appear in the early twenties, as his physique matures, and it may take him years to overcome them.

It would seem, then, that the acquisition of a relaxed and coordinated technique is aided, for most violinists, by the use of a shoulder pad. There are, however, arguments against its use which are worth examining.

Critics of the pad generally give as the reason for their disapproval the fact that "it deadens the tone of the violin." In the case of a pad that presses against the back of the instrument, this is undoubtedly true. But as there are several kinds of shoulder pads which do not touch the violin at all, the criticism has very limited validity. In this connection it may be remarked that many teachers who refuse to let their students use a pad, nevertheless permit them to use a chin-rest which clamps on the side of the violin—yet this sort of chin-rest checks the vibrations of the instrument every bit as much as the wrong kind of pad. The only type of chin-rest the aspiring violinist should use is one that clamps over the tail-piece.

Another argument frequently advanced against the use of a pad is that it causes the violin to slope too sharply to the right. This criticism, too, is valid only in the case of a pad which is too large or is badly adjusted. A well-fitting pad of the right size allows the player to modify the slope of the violin at will, according to the string he is playing on.

The desire of every violinist is to acquire a facile and accurate technique and a vibrant quality of tone, and he certainly will not be willing to sacrifice the latter to the former. In addition, in the violin is held exercises a good deal of influence on the quality of the tone; if it is allowed to slope downwards away from the player, the vibrations will be less concentrated and less vibrant. It should be held so that the strings themselves slope slightly towards

(Continued on Page 462)

(Underground 4, Endowment, Washington, D. C.)

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

AUGUST, 1944

"FORWARD MARCH WITH MUSIC"

453

What Is a Virtuoso!

Q. I am eighteen years old and have been studying piano for three years. I play such pieces as *Nutcracker*, by Respighi; *Waltz in A-flat*, by Durand; *Rhapsody No. 9*, by Liszt, although these take quite a bit of practice. My ultimate goal is to be a concert pianist, and I want to ask you how long you think it will take me to become a virtuoso. My teacher says my ability to read difficult music is wonderful but that otherwise I am just average. One of my biggest problems is making myself study theory, which I find boring and difficult. How important are theory, keyboard harmony, and so on, to one who wants to be a virtuoso?—J. H. S.

A. I believe you are a little mixed up in your ideas about a virtuoso. It is true that there have been cases in which a singer or player had enormous mechanical dexterity without fine musicianship to back it up. But the day of the "virtuoso" of that type is over, and today the fine performer is also a fine musician who knows his harmony, counterpoint, form, and all the other things that go to make up what is called "musicianship." Most outstanding performers of the present began to study while quite young, and they have worked constantly and indefatigably for years and years, sacrificing practically everything else to their musical ambitions. You are rather late in beginning such intensive study, and considering all the things you have told me in your letter (I don't have space to print them all), I do not feel like encouraging you to proceed with your plan. But probably Uncle Sam will be in the case have another plan for you, and by the time the war is over you may have changed your ideas entirely.

I believe that only those with really outstanding talent and who have had a chance to begin serious study early in life ought to look forward to a career as a concert performer—or "virtuoso" as you call it. For the others the road is too long and there are too many disillusionments and heartbreaks before the end is in sight. So be a good soldier, continue to play and enjoy good music, and after the war you will be among those who contribute to making America musical, not by astonishing audiences with their virtuosity but by playing and singing in their homes, by supporting every form of music in their communities and churches, and by giving their encouragement to music in the schools—which are the real cradle in which a musical America will develop. Good luck to you!

Who Was Gustav Damm?

Q. I have secured a book by Gustav Damm, published long ago in Germany, and I should like to know whether it is written as a teacher, composer, and player. I should also like to know what he means when he says that a certain composition in G major may be played in E minor.

A. The name Gustav Damm was a pseudonym used by Theodore Stengraber who was the son of a piano maker. He founded a music publishing firm in Leipzig in 1878, but before he had published a piano method under the name of Gustav Damm. Evidently he taught piano but I can find no reference to his standing, so my guess is that he was just another "through German piano teacher."

As to keys, it is of course impossible

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

What Is the Matthay Method?

Q. A writer on music teaching recommends to piano teachers that they follow the advice of Tobias Matthay: "To separate complicated processes and teach singly instead of simultaneously." And at another point: "In learning to play the piano the child has heretofore been confronted with the task of assimilating nine separate processes." He does not state what these processes are and I should appreciate very much your throwing some light on them.—J. S.

A. I do not happen to know the details of the Matthay scheme, but if you will look in *The Etude* for December, 1943, you will find an article by Matthay himself in which the editor's note at the top of the page you will find the names of three books in which you will, I feel certain, find the answers to your questions. The Matthay scheme is of course only one of many possible methods, but the success of this fine teacher's pupils indicates that it is a plan that ought certainly to be given consideration.

Intelligent music study is always based on the idea of beginning with some sort of a "whole," analyzing this whole in order to examine and practice upon various details, then incorporating these details in the "whole" so that it is now more perfect and more complete. Having gone through this process, the pupil, possibly under the guidance of a teacher, now analyzes the improved "whole" and discovers other details that are imperfect, so he sets out to master these, always returning to a performance of the whole, which, as the result of such repeated study of more and more details is coming gradually closer and closer to perfection. So the road leads from an imperfect whole to the study of a part, which upon being put back makes the whole more nearly perfect but still not perfect. If there is to be a performance, further analysis of and practice upon certain parts; each time a part is perfected, however, restoring the detail to its place in the whole so that the whole may be more complete and perfect.

If the process is continued long enough the details are finally all mastered and the piece as a whole becomes perfect. But it is highly important that the student shall constantly keep in mind the whole while he is attempting to perfect, even while he is learning but at some detail, and that when he has

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

mastered the detail it shall at once take its place in a gradually perfecting whole. It is probably something like this that Matthay means when he urges that the child work at details, for of course details are important only as they take their place in a whole. When by improving its parts is gradually becoming more and more nearly perfect.

An Unusual Abbreviation

Q. Will you please explain the meaning of T.S.P. in the piece *Prelude in A-flat*, Op. 28, No. 17, by Chopin? It is edited by Paderewski and appears in a collection called "Modern Music and Musicians." These letters are frequently used in pieces edited by Paderewski and always with a sign of the letters—L. A. H.

A. The letters T.S.P. are an abbreviation for an old direction *Tasto Solo*, meaning literally "key alone"; that is, only one key to be struck. It was used in the case that only the bass note was to be sounded, without accompanying chord. T.S.P. might mean "sound only one tone, and then the next." It is used in the first few measures of the piece as a whole becomes perfect. But it is highly important that the student shall constantly keep in mind the whole while he is attempting to perfect, even while he is learning but at some detail, and that when he has

How to Find the Right Tempo

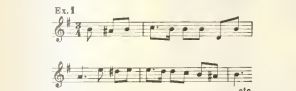
Q. I would appreciate some information about tempo. How can one find the rate of speed if no metronome number is given, and/or, allegro, and so on? Even when the metronome number is given there seem to be inconsistencies in the use of the various kinds of notes printed with the number. I would also like to know whether a measure in 4/4 following a section in 4/4 and marked *Allegretto* tempo is of the same length as the measures in the preceding section, or whether it is the quarter note that is the same length.—C. M.

A. There are three ways of finding the tempo of a particular piece of music: (1) from the metronomic indication, if present; (2) from the so-called tempo terms—which might better be called "mood terms"; (3) from the "feel" of the music as one performs it. If all three of these fail, then your only recourse will be to ask some other experienced musician for his opinion, or possibly to secure a recording of the piece by some well-known artist. This latter procedure is always valuable in acquiring ideas on interpretation.

Tempo, or mood terms such as *allegro*, *presto*, *adagio*, and so on, give one at best only an approximate idea of the tempo, and I have always felt that it was a mistake to print any of them on the metronome. *Adagio*, for example, means "at leisure," and it is supposed to indicate a tempo that is slower than *largo*, which means literally "slowly." But in one of its more specific meanings, it may refer to the way in which sounds fall into definite designs, into rhythmic forms, which the mind can readily grasp. The Viennese popularized by Kreisler—*Der Old Refrain*—furnishes a very simple and clear illustration:

RICHARD MCCLANAHAN

THE WORD "rhythm" has many meanings. In general, it refers to the organization of musical sounds in time—to such matters as beats, measures, and long and short notes. But in one of its more specific meanings, it may refer to the way in which sounds fall into definite designs, into rhythmic forms, which the mind can readily grasp. The Viennese popularized by Kreisler—*Der Old Refrain*—furnishes a very simple and clear illustration:



While there is much variety in the melody and in the Kreisler version, in the harmony when it comes to rhythm, only one design is used—a short, two-measure one, easily recognized because continually repeated.



Such a design may be called a "rhythm," and it is with this meaning of the term that this article is concerned. Further examples of one-rhythm pieces are the Chopin *Preludes in A major and C minor*. The first uses a two-measure rhythm throughout; the second, a one-measure rhythm.



However, such simplicity and uniformity are exceptional, for the best phrases and periods of our greatest composers are distinguished by the number and variety of the rhythms contained within them. Take, for example, the first phrase of the slow movement of Mozart's "Sonata in E major," shown in Ex. 4.

The measure would be more suitable if cut in half, either by calling it two-four or four-eight. The latter would help the player to think it more deliberately. On the other hand we might retain four-four, but double all the note-values, thus making it also look more deliberate.

AUGUST, 1944

Musical Ideas Come First

by Richard McClanahan

Richard McClanahan combines an extensive teaching experience with a broad educational and musical background. As a boy he studied with a pupil of Maria Tereza, who was a pupil Liszt, and who was a pupil of Liszt. He was graduated from both the College of Liberal Arts and the School of Music. He then did concert work until that was interrupted by World War I. Since then he has specialized in teaching and has studied further in this country with Percy Grainger, Morley, and others, and in London with Tobias Matthay. He has had the opportunity to investigate many methods and traditions—those of Liszt, Oscar Riel, Schenker, Deppa, Witek, Leschke, and others. Since making the acquaintance of Tobias Matthay, well known as a proponent of his original and powerful ideas, Mr. McClanahan is one of the founders of the American Matthay Association, and was its president for four years. For many years he has been the Director of Music in the Riverside County School, from which work has grown the Riverside School of Music, where over one hundred pupils study under his direction.—Editor's Note.

In any case, here we have at least five rhythms. Rhythm 1 is a two-measure rhythm (counting now from four-eight meter). Rhythm 2, a slight variant on 1.



The same relationship exists between 3 and 4, which are one-measure rhythms in four-eight meter. Nos. 6, 6, and 7 are too small to deserve the name, yet their individual singling out and recognition will prompt much expressive detail in our playing. No 5 is significant, and full of meaning, doubling during some of its meaning from the similar rhythmic effect with which the preceding rhythm began; that is, the accented passing note embodied in the little two-measure relationship. Nos. 6, 6, and 8, like 5, except for an upward inflection; No. 7 uses the same inflection line of "up a third, down a second," but lengthens the accented note and adds a little ornamentation. No. 8 consists of but three notes. These merely fill in the time between the end of the first phrase and the beginning of the second. Nevertheless, they are thematic, or significant, since they consist of the same three notes with which Rhythm No. 5 began. Notice that all have "feminine" or unaccented endings.

A simplified version will disclose the basic structure and serve to confirm our analysis. First, play the simplified version, then add the ornamental notes of the original:

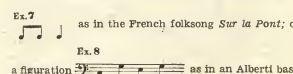


This example brings up the question of finding the correct measure for musical ideas; also the related one of placing the bar line at the right point in the idea. Since composers often make mistakes in this regard, or do not bother to change the location of the bar-line, even though the musical design has changed, students should, if necessary, be prepared to make such corrections for themselves. For instance, in Chopin's *Prelude in C minor*, and Schumann's *Gade*, the bar-line might be more in agreement with the true rhythmic and harmonic structure if drawn as follows:



To go, now, a little deeper into the matter, "rhythms" are really the embodiment in time-notation of what the Greeks used to call "the motions of the soul"—the external forms into which musical feelings condense, or crystallize. In short, rhythms are musical ideas, and if one would learn to think music correctly, he must then learn to think in terms of such ideas.

A rhythm must be at least one measure long; otherwise we do not have a metrical accent. And it may be as long as five or six measures, which is about the limit of what the mind can hold together as one idea. Anything less might better be called a motif—



Coming now to practical matters, a musical phrase is too often merely a monotonous series of notes with no differentiation, no punctuation, no organization. And, as Dame Myra Hess has so aptly put it, "If all notes are alike, none mean." (Continued on Page 486)

Practice With Your Brains!

by Dr. James L. Mursell

A SOCIETY MATRON in London during the late eighteenth century was presenting a bouquet of fulsome compliments to the English painter, Sir John Opie, renowned both for his distinguished work and his gruff disposition.

"Oh, Sir John," gushed the lady, "your color effects are simply too wonderful. Do tell me, what do you mix your paints with?"

"With brains, ma'am," grunted Sir John. In those three words he hit off an idea of basic importance for all workers in all arts. Subtly altered and transposed for musicians it amounts to this: *Always practice with your brains.*

If you are a student, paste that motto up in your practice room. If you are a teacher, have it on display in your studio. It is good psychology and good sound common sense. Practice which is just a thoughtless, inattentive, unanalytic going over and over of material yields a slow and meager harvest. It may even be positively harmful. What gets one places is not so much the amount as the quality of one's work, not the number of hours put in, but the degree of intelligence brought to bear during those hours, and indeed during each minute of each one of them. So the point for the student is to use his brains in his practice. And the business of the teacher is to help him do so better than he could by himself.

A Revealing Symptom

Here is an illustration to show part of what this means. You settle down to practice, and decide to go to work at scales. They are to be taken in parallel octaves with a range of four octaves. You start in, and go up the keyboard. Everything seems good enough for the first three octaves, but in the fourth you begin to fumble, and at the turn you fall right off the tightrope. What to do? Keep right on trying? This is what very often happens. But it's brains practice, isn't it? There's something the matter in that last octave. Somehow or other the machine has slipped a cog. Very well, stop and think it over. To be more specific, the pattern of movement which carried you over those first three octaves has gone to pieces. Just how? And where? And why? Set out to find an answer to those three questions. When you think you've got it, but not before, start over again. Then your next try will not be simply a blind effort made with an optimism for which you have no good reason. It will be an intelligent experiment, which is just what it should be. Solve the movement problem, and you have solved that particular problem in the playing of the scale. Other problems will, of course, arise—problems of added speed, of smoothness, of lightness, for instance. Tackle them one by one. And tackle them in the same way. That is how to make practice-time pay dividends.

Naturally the same idea applies to vocalises, to exercises, to studies, and to difficulties you find in a composition. Remember that any failure is a symptom—a symptom of something wrong with the action-pattern. A persistent note-error, a persistent bungle, means something wrong with the action, and should be treated with this in mind. You are doing something wrong, something clumsy, something that impedes and frustrates you. It is up to you to find out what that something is, and to put it right.

The finding out may not be easy. It may call for intensive analysis, and for the expert services of a good teacher. The scientific investigation of skill has shown that the difference between a successful and

an unsuccessful movement pattern is often quite slight. The difference between what you do with your body when you fumble a passage, and what a fine virtuoso does with his when he executes the passage superlatively is often minute and obscure. But it certainly shows up in the result! And the discovery of that difference is the secret of rapid progress. So, in all your practicing, you should be constantly studying exactly what your body does, and trying to find ways to do it better. This is one way of bringing your brains to bear on the job.

But there is another way, too. By all means give analytic attention to the movements you make. But also give analytic attention to the sounds you produce.

This calls for a special, conscious effort. Indeed it is a kind of effort which you must train yourself to make. You know how possible—in fact how easy—it is to play or sing without really noticing much of what actually happens in the way of music produced. This amounts to sheer thoughtlessness, poorly directed or completely undirected attention. It is brainless routine, rather than practicing with one's brains. What every student needs to work for, and what every teacher should seek to promote, is the kind of attention which makes a person critically aware of the results of his own efforts when he practices.

To make this concrete, let us go back to that scale again. Some of your scale practice should be the kind of experimentation with movement which I have described. But there is another approach which should also have a place. Before ever you play your scale, sit quietly, close your eyes if it helps, and concentrate on just how you want it to sound. Concentrate on the elements of smoothness, lightness, speed, dynamics, and above all, *rhythm*, which you want to hear coming out of the instrument. Then go ahead and make a try. Then sit quietly again, and mentally review all the results of your effort. Here once more, of course, you have a notion which applies not only to scales, but also to vocalises, exercises, studies, and passages in compositions.

A Clear Mental Aim

You may be inclined to admit that this is good as a scheme for ear-training, or for building an expressive interpretation, but to question whether it will really help in the solving of technical problems. As a matter of fact it most certainly will. The musical result is the goal, the end, the objective. The movements of your body are the means. Successful technical performance means the coordination of means to

ends. And you simply can't bring about such a coordination unless you have the end clearly in mind. If you want to shoot a rifle well you must attend to the various necessary movements, such as holding it tightly against your shoulder, cuddling your cheek against the stock, squeezing rather than jerking the trigger. Some separate practice of these movements can doubtless help. But these won't really come together and coordinate under control until you practice them while actually drawing a bead on a target. To put the idea in general terms, awareness of the end is an indispensable aid in controlling and coordinating the means.

That is why awareness of how a passage should sound and how it does sound can be a tremendous help in making it sound the way you want it. A person runs into a technical difficulty. He goes over it again and again, but it refuses to clear up. So far, this is unintelligent practice, routine practice. Then he sets out to study the movement pattern by means of which he is carrying it. This is at least one kind of intelligent practice. But once more, no success! Then he calls in near hearing to his aid. He realizes that the passage has a determining melodic, or harmonic contour, or rhythmic contour. He sets out to make it sound that way, and after just a few tries the difficulty is gone like a fog bank when the wind shifts. The learner's keen awareness of the musical shape he wants to produce has carried over into the movement pattern he is setting up, and has made just the small but crucial difference that changes failure to success.

So there are two ways in which brains should be used in practicing: by attending to the means (that is, the action pattern), and by attending to the end (that is, the sound or the musical shape). One shifts from one emphasis to the other, and indeed often combines the two of them. But the point is that good practicing should be a series of thoughtful, attentive, analytic experiments, not just a routine. To be sure, routine also has a place. It is necessary to go over and over material to confirm and consolidate results. But the value of routine is not so much in bringing about improvement, as to confirm the results of discovery made by reflection.

To make this concrete, let us take the application of brains. Almost every day I hear lots of music students at work. Often and often I stop outside a closed door and listen to somebody laboring with a piano, or a clarinet, or a fiddle, or a vocal apparatus. My universal impression is that there is far too much strumming and tooting and scraping and yodeling, and not nearly enough thinking and thought. I mean, a good teacher of mine once kindly told me that the best thing about my playing of a certain piece was the rests. I'm quite sure that most students would get far more dividends from practicing if they put more and longer rests and pauses into it. For in the rests and pauses the brain gets a chance to do its stuff. And it is the discovery of new and better methods by brain work, and not plugging away in the same old groove, that brings about improvement.

Dr. James Lockart Mursell, distinguished English-born psychologist at the University of Queensland, Australia and at Harvard University, has held important professorships in American colleges since 1929 and is now Professor of Education at Teachers College, Columbia University. His activity in music education has been especially valuable.—Editor's Note.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

ALPINE WALTZ

To anyone who has stood on a Swiss mountainside and heard the peculiarly carrying tones of a yodeler come from a far-distant valley, the word "Alpine" has a nostalgic reflection. The composer is one of the most melodic of present-day American writers. Grade 3.

Tempo di Valse M. M. ♩=60

MORGAN WEST

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AUGUST 1944

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(YODELER'S SONG)

TANGO IN D

The very versatile and prolific Francesco De Leone has caught the Latin spirit of South America in his *Tango in D*. The "trick" of playing pieces of this type is to keep the left hand rhythm automatically regular and center the attention upon the right hand. It is a "knack" which, when once mastered, becomes very simple. If the student attempts to count out the tune, the results are often disappointing. Grade 5.

Moderato M. M. ♩ = 72

FRANCESCO DE LEONE

ROMANZA

From SYMPHONY No. 4

When Robert Schumann presented the D Minor Symphony to his wife on her birthday, September 13, 1841, he said, "One thing makes me happy. The consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have strength to reach it." The *Romanza* Symphony was performed that year and then laid aside for ten years, when he rewrote it. Brahms preferred the original version. The *Romanza* represents Schumann's rich and original musical virility. Grade 5.

ROBERT SCHUMANN
Arranged by Henry Levine

dolce espressivo

Lento M.M. ♩ = 64

The first system of the musical score for the *Romanza* is presented in piano and bass staves. The tempo is marked 'Lento M.M. ♩ = 64'. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (f, p, mf, dim, cresc.), articulation (accents), and fingerings. The piano part features a series of chords and single notes, while the bass part provides a harmonic foundation with sustained notes and moving lines. The system concludes with a 'cresc.' marking and a 'dim.' marking.

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THE STUDY

The second system of the musical score continues the piano and bass staves. It includes various musical notations such as dynamics (p, pp), articulation (accents), and fingerings. The piano part features a series of chords and single notes, while the bass part provides a harmonic foundation with sustained notes and moving lines. The system concludes with a 'pp' marking and a 'cresc.' marking.

AUGUST 1944

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PRELUDE

Dr. Guy Maier's helpful lesson upon this dreamy masterpiece of Chopin will be found in "The Technic of the Month" F. CHOPIN, Op. 28, No. 13

Lento M. M. ♩ = 116-126

p legato

più lento

poco rit.

p sostenuto

un poco marcato

Tempo I

rit.

pp

Grade 3.

VALSE ESPAGNOLE

MARI PALDI

Con brio M. M. ♩ = 160

f

p

mf

ff

Fine

D.C.

INVOCATION

A voluntary for the Church or Sunday School pianist. Grade 3.

Andante M.M. ♩ = 88

ARTHUR G. COLBORN
Arr. by Rob Roy Peery

VICTORY PARADE

LOUISE CHRISTINE REBE

Grade 3.

Tempo di Marcia M.M. ♩ = 120

OVER HILL AND DALE

SECONDO

H. ENGELMANN, Op. 270

Musical score for the Second part of 'Over Hill and Dale'. The score is written for piano in 2/4 time, featuring a treble and bass clef. It begins with a forte (ff) dynamic and includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a 'Fine' marking.

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THE KUDU

OVER HILL AND DALE

H. ENGELMANN, Op. 270

PRIMO

Musical score for the Primo part of 'Over Hill and Dale'. The score is written for piano in 2/4 time, featuring a treble and bass clef. It begins with a forte (ff) dynamic and includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a 'Fine' marking.

AUGUST 1944

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TRIO

SECONDO

Musical score for Trio Secondo, pages 468-469. The score is written for piano and features six systems of music. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic and a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a piano (*p*) dynamic. The fifth system features a piano (*p*) dynamic and a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic and a piano (*p*) dynamic.

TRIO

PRIMO

Musical score for Trio Primo, pages 468-469. The score is written for piano and features six systems of music. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic and a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a piano (*p*) dynamic. The fifth system features a piano (*p*) dynamic and a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic and a piano (*p*) dynamic.

COUNTRY DANCE

DONALD HEINS

Allegro con brio M.M. ♩ = 138

VIOLIN

PIANO

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THE ETUDE

Sul G

ALL THIS I PRAY

JOHN FINKE, JR.

Collins Driggs

Andante

PIANO
ORGAN

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AUGUST 1944

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I may grow e - ter - nal - ly To glo - ry in Thy way.

Oh God, whose loving arms em brace Us mor - tals o'er the

land, Spread Thou the wings of last - ing peace On earth good Will to man.

All this I pray to - day, oh Lord, My soul bow'd down to Thee That I might find Thy seed of love, And

full - er, richer be All this I pray.

pp sempre legato

rit e dim.

SWEET HOUR OF PRAYER

WILLIAM BRADBURY
Arr. by William M. Felton

Sw. Soft strings
Gt. Melodia
Ped. Gedeckl

(49) (10) 00 1454 542

(25) (10) 00 3675 210

Moderato

MANUALS

PEDAL

Sw. (E) (3)

Gt. (10)

Gt. (10)

Ped. 42

Gamba (2) (4)

Melodia (10) (10)

Sw. strings

Gt. 8' & 4'

Sw.

Gt. add Dissonans

poco rit

HOME ON THE RANGE

This appealing song describing the beauty of the western plains is probably the most widely known of our native songs. Grade 2.

COWBOY SONG
Arr. by William Scher

Moderato M. M. $\text{♩} = 120$

Oh give me a home where the buf - fa - lo roam, Where the deer and the an - te-lope
play; Where sel - dom is heard a dis - cour - ag - ing word, And the
skies are not cloud - y all day. *mf* Home, home on the
range, Where the deer and the an - te-lope play; Where sel - dom is
heard a dis - cour - ag - ing word, And the skies are not cloud - y all day. *rit.*

PARADE OF THE TIDDLE-DY-WINKS

Grade 2 1/2.

MILO STEVENS

Con spirito M. M. $\text{♩} = 112$

mf
p
Fine
D. C.

Grade 1.

IN A CANOE

RUSSELL SNIVELY GILBERT

Moderato M.M. $\text{♩} = 152$

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Grade 1½.

THE WOODEN TOY CAPTAIN

LEWIS BROWN

Tempo di Marcia M.M. $\text{♩} = 132$

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476

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THE KTDUE

The Technic of the Month

Conducted by Guy Maier

Prelude in F-sharp Major, Op. 28, No. 13

by Frédéric Chopin

CERTAIN compositions will always remain caviar to the rank and file. The superlative F-sharp major Prelude is one of these. Its beauty is so fragile, its fragrance so subtle that most students pass it by as uninteresting—and therefore unworthy of serious study. To appreciate truly the flavor of this exquisite piece you must lie out, in mid-summer, on a hilltop in deep, lush green grass and watch the cloud shapes drift lastly by. At such times the soul hangs suspended between earth and sky. There is no longer awareness of physical line, weight, or substance. The body ceases to exist. Deep contentment and profound peace merge the spirit with the universe. Only a beautiful Nothing exists.

Such, I think, is the rarefied atmosphere which you must breathe if you wish to mirror the Chopin of the F-sharp major Prelude. But first of all, be on your guard against thinking of the "six-four" Lento tempo too slowly. Don't even consider the fact that the measure contains six beats, but think rather of making a rhythmic half circle to the melodic B in Measure 2, and another to the melodic C-sharp in Measure 4, with two secondary swings, or "ways," in each measure.

The soft luster of the right-hand melody must float serenely over the left-hand haze. Avoid playing these left-hand tones with single finger articulations; shape each half measure with one gentle elbow curve. Change damper pedal at half-measure intervals only; use soft pedal throughout the Prelude.

Treat the constantly reiterated right-hand melodic A-sharps very sensitively. Once you have sounded the first A-sharp of each phrase, let the others which follow vibrate and diminish like the ever-widening circles made by a pebble dropped into a quiet pool. These later A-sharps must not be considered as added notes, but rather as sets of vibrations sent out by the first A-sharp.

If occasionally the shape of an inner voice can be made subtly audible, so much the better—as in the left hand of Measures 8, 16, 17, 20, 24, and so on.

Make very little change of tempo for the *Piu Lento* middle section; be sure, however, to play its first two measures (21 and 22) extremely softly, and the sequence which follows (Measures 23 and 24) with scarcely audible pianissimo.

When the first theme returns (keep it moving!) watch out for those added "obligator" top tones beginning in Measure 30. As you arpeggiate these chords, play the original melody tones with light fingertip percussion, and the top obligator voices with "paint-brush" touch. . . . How ravishly beautiful are the melting modulations which Chopin evokes here!

Play the last two measures of the Prelude very slowly, *ppp*, and with progressive *ritardando* to the end. At the final softly breathed chord, earth, sky, clouds, and spirit dissolve into evanescent, ethereal nothingness. . . . Is it any wonder that this lovely Prelude is caviar to the crowd?

Oh, what a beautiful evening



Mary and Dan have "two on the aisle" at their favorite musical show—their own music, played as they like it, by their own fingers. No, they're not musicians especially. This became their pet hobby only since they got their Hammond Organ . . .

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every piece you play a new adventure. And it lends itself equally well to all kinds of music for every member of the family—classics, ballads, swing.

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HAMMOND ORGAN

MORE THAN 1000 HAMMOND ORGANS ARE DOING WAR DUTY WITH THE ARMY, NAVY AND MARINE CORPS

The Library of Congress
Recording Library Goes to War

(Continued from Page 452)

ing its benefits not only to students, musicians, and musical experts, but to the entire nation.

The first broadcasts of recordings from the Archive of American Folksongs were made by the British Broadcasting Corporation from forty of the archive's field recordings. The Music Division also sponsored a series of broadcasts on the Columbia School of the Air during a period of two years.

Six Albums Now Available

The Library has already issued six albums of phonograph records (vinylite pressings) which are now available for sale to the public. According to Dr. Harold Spivacke, chief of the Music Division, the songs in the albums represent the cream of the Library's folksong collection and have been chosen with considerable care. These albums are:

I Anglo-American Ballads
Five 10-inch records with album \$5.50

II Anglo-American Shanties, Lyric Songs, Dance Tunes and Spirituals
Three 10-inch and two 12-inch records with album \$6.25

III Afro-American Spirituals, Work Songs, and Ballads
Two 10-inch and three 12-inch records with album \$6.50

IV Afro-American Blues and Game Songs
Two 10-inch and three 12-inch records with album \$6.25

V Bahamian Songs
One 10-inch and four 12-inch records with album \$6.75

VI Songs from the Troquais Longhouse
Five 12-inch records with album \$7.00

A catalog describing the albums in detail, and listing the price of individual records, can be obtained without charge by writing to the Library of Congress, Music Division, Washington 25, D. C.

AUGUST, 1944

"FORWARD MARCH WITH MUSIC"

477

The Mind's Ear

(Continued from Page 435)

quisite and intimate instrument must realize how little idea of a symphony score can be given on a guitar. However, we know from personal first-hand information that Richard Wagner depended upon the piano to stimulate his imagination.

When studying in Germany years ago, your Editor had a *Hausfrau* (housekeeper) who was the daughter of a widow who lived near Frankfurt. Wagner and his family came to live with her as boarders. She often told of the misery of the composer when he had to wait three weeks after his arrival until his piano came. She said, "He was as angry and sulky as an animal in a bear's cage. It was very hard to live with him. The moment his piano came, however, he was all smiles. He caressed the instrument as a child caresses a new toy."

Wagner, however, was a very indifferent pianist. He depended upon the visits of his father-in-law, Franz Liszt, to hear his scores transcribed to the keyboard through the magic of the great Hungarian virtuoso.

The ability to read an orchestral score is an acquisition well worth the hard labor required in learning the art. It is able to sit down quietly and peruse a Beethoven, Tchaikovsky, Schumann, or Brahms symphony as one would read a play by Shakespeare or Molière or Lope de Vega, is a supreme intellectual and emotional experience.

Learning to read music so that one can hear it is greatly facilitated by the study of *solfege* as it always has been taught in some continental conservatories and here and there in America. When *solfege* has been studied thoroughly and exhaustively, the individual can read in the "mind's ear" anything in print. On one occasion Lieut.-Commander John Philip Sousa, who was thoroughly trained in *solfege* by his teacher, Esputa, wanted to illustrate how the rapid notes beginning Rossini's "Semiramide" should be played, sang the passage, naming the degrees (do, re, me, fa, and so forth) with a swiftness that was unforgettable. Sousa had trained himself to take in a whole page of score at a glance. He also could read entire pages of a book at a time, in much the same manner as Thomas B. Macaulay.

Only a few centuries ago kings and queens did not think it necessary to be able to read. Reading was something that could be left to slaves and impoverished scribes. In his youth Epictetus was a slave in the bodyguard of Nero. The invention of printing made it possible for all to read. Literacy became a sign of loss of caste. We have an idea that the time is coming when all serious musicians, judged competent, will be expected to read the score of, let us say, "The Marriage of Figaro" just as a high school graduate would be expected to read Sheridan's "The Rivals."

The art of reading silently as with all other arts is to be acquired by starting with the most simple texts and progressing, step by step, to the more difficult works. Sir Walter Scott says, in "Kenilworth," "He that climbs a ladder

must begin at the first round." The process may prove difficult at first, but always remember that what others have learned to do, you also can learn, with practice and persistence. We recollect with what joy we became able to read the four chiefs of a Palestine Mass.

In our extremely callow youth, in which we fear that we would turn to the refuge of silent hearing during a full, dull sermon, and in our mind's ear would hear the hymns sung by imaginary quartets of the world's greatest singers. Then, for the fun of it, we would practice hearing them sung by a strident rural choir. It was fine training in total imagination, at the sacrifice of ecclesiastical respect.

Another who listened mentally was Berlioz who, after much acrimonious opposition, was offered the post of professor of harmony at the Paris Conservatoire in 1858. He refused the offer on the ground that he did not play the piano. It was difficult to realize that at the time he wrote the score of the "Dramatic or Faust" he did it without the use of a keyboard, to try out what all these considered very bizarre harmonic effects. We have a strong conviction that the ability to play the piano facilitates the study of harmony, provided the student also masters the art of listening with his "mind's ear."

It was only in his "mind's ear" that Beethoven heard most of his later works. He was so deaf that only by shouting at him could he hear the human voice, and toward the end, he showed by his conducting that he could not hear even the symphony orchestra.

In these days of highly perfected electrical recordings and the great wealth of broadcasts coming to our homes, there is no excuse for the ambitious musician not to advance himself to score reading if he so desires. Those who had to learn to do this in the period prior to the modern electronic instruments could not possibly secure in the finest conservatory centers of the world one-fifth of the opportunities we all now have. We predict that the day will come when musicians will have libraries of abbreviated scores to read in their "mind's ear" and also to have at hand when the great orchestras are playing old and new masterpieces. In the midst of world chaos we, in our blessed America, can turn constantly to music for succor.

Why Music Study Is a Priceless Investment

(Continued from Page 436)

are particularly indicated and the individual may be dull in other respects. Such was the instance of the morose, blind Negro pianist, Blind Tom, whose observation, however, has made clear that there is a vast accumulation of specific evidence pointing to the fact that music study (according to the standards of many celebrated men who have studied music as an avocation), accelerates mental activity in a manner quite marvelous.

Finding Effects

by Nora E. Taylor

Like birds. It is, in effect, a cuckoo call.



PIANO PLAYING, to be interesting, must be effective—that is, every phrase should produce an effect. Since much of the beauty that can be produced by the piano cannot be graphically indicated, the printed page offers comparatively little guidance. Therefore, the player must search his music to discover all of the subtle nuances; and in this, imagination is a most important factor.

In the *Passarole* by Scarlatti, there is an opportunity to produce an effect which is essential to that type of composition. This particular effect is quite likely to be overlooked if the piece is studied superficially, since it occurs in the bass at a point where the player may be absorbed in trying to perform trills which sound

like birds. It is, in effect, a cuckoo call. After the thirds, it breaks in with the spontaneity of a cuckoo call and is not heard again, thus creating the impression of a cuckoo having flown across the scene and sped out of hearing. It looks commonplace in print, but a little practice will make it sound realistic. This is only one instance of what we may term a well thought-out effect.

2. He hears fine with his hand, which I think detracts from his singing. Do you think he should do this?—W. N.

A. Without a personal audition it is very difficult for us to tell exactly what ails your young singer. Your description of his constant train suggests that he is using too much force, singing continually too high and too loud, with the mistaken idea that loudness alone will make his singing attractive to the public eye instead of charming them. The fact that already he has lost a few of his brilliant, high notes should be enough to convince him that he is on the wrong track. If he continues to force his voice, it seems likely that his upper notes will become increasingly difficult or that he will develop either a tremor or a breathy tone. His mental attitude towards singing seems to be wrong. He should try for beauty of sound, clarity of intonation, finish of style, and not mere noise.

2. Apparently your young friend is a poor musician. If he would learn to play the piano and to read music, he would not need to beat time with his hand, which is so disturbing to his physical pose, and visually unpleasant to his audience.

Loss of High Notes After a Blow Upon the Head

Q. I am nineteen and about two years ago I was struck on the head by a baseball. As a result I had constant headaches and I lost my high notes. I was a coloratura soprano, now I am a lyric. I am not sure if I am a soprano. I know, because my teacher is well known for his training. It feels as if my throat were sore and I cannot sing for a long time. My high notes from a high La-Ti-Do crack completely after two or three days. I think my voice will go any higher?—Miss R. S.

A. The expression "frank voice" is quite misleading. Ask your teacher what he means by it. We much prefer the term "bright" to "frank." A very nice voice, and we advise you to act upon that assurance. If your voice is so old enough to stand a regular, careful series of daily exercises. However, if the exercises are not done by you, or if you are too young or you have not mastered the theory of voice production sufficiently to practice them, you should consult your teacher very extended one, and perhaps this is why your teacher says you have a frank voice. A voice consists only of those tones which are beautiful, freely produced, and capable of being sung up to a smooth scale. Almost any singer can squeeze out a few thin, additional high notes in fact, that I have a frank voice because I have an unusual range. My range is from three and one-half to four octaves. Have you ever heard the expression "brighter than before"? I think many people will go any higher?—Miss R. S.

A. There are several possibilities involved in the loss of your high notes. You were seventeen when the accident occurred. Perhaps your voice has matured during the last two years and become naturally lower. This contingency must be taken into consideration. 2. Perhaps you have indeed a sore throat, but of those obscure infections which have been so prevalent during this long and trying winter. An examination of your throat and larynx by a good doctor would determine this for you. He would also suggest treatment to alleviate the condition and eventually cure you.

It is barely possible that the blow upon the head may have slightly affected the brain, as you suggest, though this scarcely seems likely. As you live so near the greatest city in the United States, it would not be difficult for

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

He Has Lost His Head Tones

Q. What causes the head tones of a young man to disappear? I have heard that some have dropped several steps and these tones are unnatural. He sang in a recital one evening and the next day he noticed that his voice had dropped down a couple of tones and that he had lost his head tones. His teacher told him that he has a trumpet voice and he brings to me, his accompanist, pieces with high notes for which he has an obsession. There is not one lesson in which I do not have to play with the remainder of the composition gets very little work. His voice is so loud that when he is alone it takes me quite a while to get back to solid ground. I try to make these loudness a desirable quality, especially in the climaxes where high notes are essential.

2. He hears fine with his hand, which I think detracts from his singing. Do you think he should do this?—W. N.

A. Without a personal audition it is very difficult for us to tell exactly what ails your young singer. Your description of his constant train suggests that he is using too much force, singing continually too high and too loud, with the mistaken idea that loudness alone will make his singing attractive to the public eye instead of charming them. The fact that already he has lost a few of his brilliant, high notes should be enough to convince him that he is on the wrong track. If he continues to force his voice, it seems likely that his upper notes will become increasingly difficult or that he will develop either a tremor or a breathy tone. His mental attitude towards singing seems to be wrong. He should try for beauty of sound, clarity of intonation, finish of style, and not mere noise.

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It is barely possible that the blow upon the head may have slightly affected the brain, as you suggest, though this scarcely seems likely. As you live so near the greatest city in the United States, it would not be difficult for

you to obtain the opinion of a brain specialist, who may be able to tell you the cause of any anxiety upon this subject.

Forgetting The Words of a Song After an Illness

Q. It is customary for a singer to forget the words of songs? Until recently I could sing about twenty different songs at a moment's notice. With one or two rehearsals I could add some twenty-five more. The songs I knew well I went over on the piano about once a week. Now, after a spell of illness and being kept in a home here, I was asked to sing, was quite anxious to find myself searching for some of the words of songs that I knew so well before I was ill. The music came without effort. Can it be that singers must continually go over their songs? I sing Gilbert and Sullivan's songs and some of Victor Herbert's beautiful hymns. S. S.

A. It is not at all unusual for a singer to forget the words of a song and remember the music perfectly. This is the reason why many recitallists carry with them onto the stage a small, unobtrusive book of words. There is an excellent one in French and Italian opera performances, whose business it is to speak the words before they are sung. It is a desirable custom, for all too often the song of the prompter's voice is clearly audible to the audience over both the singer and the orchestra, with a most irritating effect. In the case of modern opera, Wagner despised him, so he is not used in Wagnerian opera performances.

2. It may be that your illness was a severe one from which you have not entirely recovered. Besides this, you have been living with friends and you have been deprived of your regular practice periods, both during your illness and your convalescence. You must be patient. When you return to your own home and you can resume your practice undisturbed, and as you improve in health, you will find your memory returning to normal. Nevertheless, it is a fact, as you point out, that singers must continually review their songs or they will forget them.

Has She a Frank Voice?

Q. My teacher tells me that I have a very nice voice; in fact, that I have a frank voice because I have an unusual range. My range is from three and one-half to four octaves. Have you ever heard the expression "brighter than before"? I think many people will go any higher?—Miss R. S.

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| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Songs—Trumpet | <input type="checkbox"/> Music |
| <input type="checkbox"/> Public School Music—Beginner's | <input type="checkbox"/> Advanced Cornet | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Public School Music—Intermediate | <input type="checkbox"/> Advanced Clarinet | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Piano Organ |
| <input type="checkbox"/> Public School Music—Singing | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Banjo |
| <input type="checkbox"/> History of Music | | |

Name..... Adult or Juvenile.....

Street No.....

City..... State.....

Are you teaching now?..... If so, how many pupils have you?..... Do you

need a Teacher's Certificate?..... Have you studied Harmony?.....

Would you like to earn the Degree of Bachelor of Music?.....

Streamlining Choir Rehearsal

(Continued from Page 449)

what shall be done with the person who finds fault, interrupts, makes himself generally a problem? It seems best to let such an individual know that his suggestions are welcome at other than rehearsal time. The director has in mind what he wants to do, the most important thing coming first. To go off on some side issue at that time is neither desirable nor practical.

In churches, at times, it may be the organist who feels called upon to set the director straight. A pastor told of one such incident. An elderly organist, desiring rehearsal by calling the director on points she felt he missed. At last the pastor spoke to her, saying that unless she could permit the director the authority he deserved, the church must ask her resignation. The good woman went home, thought the matter over, but decided that she could not change—and resigned.

In all such problems of dealing with the human element producing cross currents, the experience of a publisher may help. He was asked how he dealt with the crank, often critical, sometimes even abusive, who wrote to him. "With kindness," he said, with a rueful smile. "You never know when you are dealing with a wounded animal."

Let the choir members recognize some of the benefits they are receiving. One man listed a few of the things he appreciated most. "Bleat my ears for my health. It causes you to breathe more deeply, thus purifying your blood as you

take in fresh air. You take on better posture and walk with improved balance and poise. Singing cultivates the imagination and reflects it vividly on your face. It breaks down self-consciousness and encourages optimism through difficulties overcome."

"It will make the speaking voice more vibrant and add to personal charm. It will develop a better memory and a keener power to concentrate. The singer acquires a deeper feeling for the meaning of words through singing the poetic text. He appreciates and enjoys more fully the achievements of artist singers he hears. Singing brings a fascinating interest to the colorful literature of song. It makes the singer more vitally alive, yet absorbs him in the pursuit of beauty. It releases pent-up emotions and expresses an otherwise inarticulate self."

By all means, let each rehearsal include some singing that lifts the whole emotional tone. Singing is an emotional experience. While it must be informed and controlled, it is primarily felt. To end a rehearsal thus to have the group anticipate and feel music is a most important factor.

Above all, the love of music must possess the director if he is to communicate it to the choir. Bach loved music so with a wounded animal. The director truly called a music missionary. Directors, too, will find that their best results in choir rehearsal come from the wholehearted devotion of their enthusiasts for the wonder and power found in beautiful music.

Midsummer Wartime Radio Music

(Continued from Page 442)

results after the war. As one radio official of our acquaintance says, it may well make the International language of tomorrow Spanish rather than French. But this is looking ahead, and predictions are something to be avoided. Increased momentum of war developments has resulted in a larger number of newcasts and news analyses during the past year. A staff of Latin American analysts has been constantly at work to keep our neighbor nations accurately and impartially informed on every major development of the war. There can be no doubt that the broadcast of the American news analyst carries much weight below the border, and there has been considerable interest in flashing in Spanish and Portuguese to Central and South American all news broadcasts at the very moment they are reaching listeners in the United States.

The Latin American artists heard regularly from Columbia's short-wave studios in New York in daily programs of authentic music are carefully chosen leaders in their respective fields of entertainment. A musical review, called Viva America, was inaugurated last January, in order better to acquaint North American listeners with the type of music being sent to Latin America. This pro-

gram, heard Thursdays at 11:30 P.M. EWT, presents artists regularly featured over the Network of the Americas. These include Nestor Mesta Chayres, Mexican lyric tenor, Alfredo Antonio and his Pan American Orchestra; the Celso Vega Quintet, Afro-Cuban instrumental group; and other Latin-American artists. Listeners who have traveled southward in the old days have nostalgic memories of the countries they visited revived through Viva America.

Calling Pan Americans, heard Saturdays at 2:30 P.M. EWT, brings the music and folklore of Latin America direct from the capitals of the neighbor republics to audiences throughout the States. The continuance of this successful series is based on the premise, says one radio official, that cooperation between the Americas must operate as a two-way street. "We must not only send our culture and our ideas southward, but we must endeavor to learn something of the vast cultural and musical background of our neighbors."

The interest in many of the serious musical programs in the other Americas has been most gratifying to radio sponsors. "We must have more Latin American Orchestras, the Philadelphia Orchestra, (Continued on Page 492)

THE ETUDE AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

by H. P. Hopkins

appear many times in the Century catalogue. Each time you see this name you may be sure that the piece is really the best written, also that its pedagogic purpose is in a way that accepts the modern viewpoint. A list of Hopkins pieces in Century Edition... like all Century pieces, there are 100 copies (with words to sing if you like)

- 2248 Song Pictures, C-1. (Humbert Lenard)
- 2249 An Old Man Cried, C-1. (Humbert Lenard)
- 2248 A Little French Girl, C-1. (Mozart Lenard)
- 2249 The Little Girl, C-1. (Humbert Lenard)
- 2248 The Little Girl, C-1. (Humbert Lenard)
- 2249 The Little Girl, C-1. (Humbert Lenard)
- 2248 The Little Girl, C-1. (Humbert Lenard)
- 2249 The Little Girl, C-1. (Humbert Lenard)
- 2248 The Little Girl, C-1. (Humbert Lenard)
- 2249 The Little Girl, C-1. (Humbert Lenard)

Q. What stops, and how many are ordinarily found on reed organs containing two manuals and pedals? What are the approximate price range of such instruments? Would it be possible to remove some of the reed pipes and substitute flue pipes in their places in an organ of this type or in a one-manual reed organ? Can you name any books which deal with the construction of small reed and pipe organs in a manner which would make them of practical aid to a person desiring to build such an instrument?—B. P. M.

A. There are several different sizes of reed organs of the type you mention. Prices also vary, and we are sending you information by mail. We suggest that you state your desires to the builder or retailer who has the best price list. Reed organs do not, as a rule, contain reed pipes; consequently, you would have to replace reeds with flue pipes. As the average reed organ is built on the "action" and flue pipe system, it is not possible to replace the reeds with flue pipes. For books on the construction of small reed and pipe organs we suggest "The Modern Organ," Skinner, "Organ Stops," Audley, and "The Contemporary American Organ," Barnes. There are also several books, including one on construction of the reed organ, which were published in England, but under present conditions, price and delivery cannot be guaranteed.

Q. From time to time you have recommended Whitworth's "The Music of the Church and Theatre Organs." Is the first book (on Electronics) the second give any technical details about wind-chest or Mower? You have also mentioned Mower's "How to Produce the Reed Organ." Do these two books go into detail about the wind-chest or Mower? Do these two books go into detail about the wind-chest or Mower? Do these two books go into detail about the wind-chest or Mower?

A. As the books you mention were published previous to the war, they are not available now. We understand the office of publication in England is bombed, they are not available now, and we suggest "The Contemporary American Organ" by Barnes. The American Guild of Organists does not insist on the inclusion of certain features in the Console, even though they are recommended by that body. We suggest that you address the Guild Headquarters at the General Office, Room 345, International Building, Rockefeller Center, 630 Fifth Avenue, New York City, stating the information you require.

Q. Will you please give the address of The American Guild of Organists? What are the requirements for becoming a member? Is application made through the State of residence or directly to the Guild? If through the State of residence, how many members are there? If through the State of residence, how many members are there? If through the State of residence, how many members are there?

A. The address of Headquarters of The American Guild of Organists is Room 345, International Building, Rockefeller Center, 630 Fifth Avenue, New York City. The requirements for becoming a member are: 1. A recommendation from two members of the Guild. 2. A recommendation from the State of residence or directly to the Guild. 3. A recommendation from the State of residence or directly to the Guild. 4. A recommendation from the State of residence or directly to the Guild. 5. A recommendation from the State of residence or directly to the Guild. 6. A recommendation from the State of residence or directly to the Guild. 7. A recommendation from the State of residence or directly to the Guild. 8. A recommendation from the State of residence or directly to the Guild. 9. A recommendation from the State of residence or directly to the Guild. 10. A recommendation from the State of residence or directly to the Guild. 11. A recommendation from the State of residence or directly to the Guild. 12. 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Musical Ideas Come

First

(Continued from Page 455)

anything." But let one begin to notice "what goes with what," group the notes into rhythms, and notice the relation of the rhythms within the phrase—at once the phrase springs into life. By differentiating, relating, and organizing, we get sequence, logic, sense—what someone has called the "march of ideas." With this in mind, notice the inner structure and logic of this phrase from Chopin's Nocturne in E-flat:



Again the measure would be better 1 cut in half, making it six-eighths instead of twelve-eighths. In Rhythm 1, notice the upward interval B-flat-G (as in the feminine ending). In Rhythm 2, notice the three upward leaps—B-flat-G (as in the first rhythm), the ornamented octave C-C, and finally G-B-flat (the inversion of our first interval) which falls back a step to A-flat, again forming a feminine ending. The rhythmic shape of these last three notes—a sort of musical triangle—is next used, first one way, then another. Finally we have a rhythm which begins with an interval wider than any hitherto used, and which seems to sum up all that has gone before. Some one has said that in a well-constructed sentence, each word is the fulfillment of all that has gone before, the promise of all that is yet to come. Chopin has here given us a well-constructed musical sentence.

Since learning to distinguish rhythms, motifs, and figures, and to appreciate their intricate relationships is a life-time study, a beginning should be made early. Music-study has many parallels with language study. Just as in a language, letters mean nothing until made into words, phrases, and clauses; so, in music-study, notes mean nothing until made into measures and rhythms. Also, in learning to think and to speak, a child does not begin with complete sentences, but with words and phrases which eventually he builds into complete statements.

Consequently, in early music-study, the teacher should point out rhythmic design as much as possible. Here the language parallel is of direct assistance. In the French folksong *Sur la Pont*, its musical rhythms and their proper accents are faithfully mirrored in the words. Thus, at one and the same time, we can escape both empty notes and empty phrase-lengths. Diller and Quail have recognized this in their book of poetry-plays for piano—"Off We Go";

likewise, Guy Maier in his beginning piano books.

For the more advanced student, the author hopes the suggestions contained in this article will lead him to examine his phrases more closely, to analyze them down to their constituent elements, and, in so doing, to find more meaning in them. If he thus learns to think musical ideas and to link them together into chains of thought, he will inevitably get the phrase, and much more besides—for once the phrase is analyzed, he will also gain in effectiveness of delivery—his playing will carry conviction because it has inner logic.

Music in the Chinese Theater

(Continued from Page 441)

the nuances of diction and gesture contributed by the famous plays. It was as if several well-known Shakespearean actors had given scenes from his best-loved tragedies. Indeed, I puzzled over the name of the Peking company, embroidered across the top of the entrance and exit curtains; it seemed faintly familiar. At last I got the right translation, I thought, and, leaning toward the Oxford graduate across the table, said: "Tell me; don't these players call themselves the 'As You Like It Company'?"

He threw a startled glance at the Chinese characters embossed with thick gold thread and turned back with a smile.

"You are right—it is!" he said. "The 'As You Like It' company played scenes from the longest novel in the world, 'The Dream of the Red Chamber.' I was most eager to see this famous play, for I was familiar with the plot which hinges on the matching horoscopes of a bride and groom. In this case the maiden, who had been adopted as the daughter of the family of the boy she loved, had a horoscope inimical to his, so he was betrothed to another. She was a beautiful, so loving and tenderhearted that she pitied even the fate which must die after their short blooming, and carefully swept them up each morning for their honorable burial. I saw her do this in the play; saw her pine away and die, afterwards rising from the floor of the stage to climb to the Western Heaven on the table and two chairs.

"The Mandarin theater music is much softer and less strident than the Cantonese. But, being seated so close to the stage for three hours—following two hours of basking under the sun in the day—had given me such a headache that I hastily excused myself when the Cantonese company impatiently took over the stage. The very thought of the big cymbals announcing the entrance and exits of principal characters was more than I could stand.

I rose, asking the secretary to make my excuse to the General, promised to return for the next day's entertainment (which I had no intention of doing and, indeed, was not expected to do), and jolied home in a ricksha. I tumbled into bed, glad enough that it wasn't every day that one was invited to play a wedding march for a general.

Band and Orchestra Questions Answered

(Continued from Page 448)

and blow the breath into the clarinet at the same time. Keep the breath pressure even, straight, and without waves. Be certain that the lips remain in a smiling position and that the chin is pointed and pulled down.

8. Release the tone on the breath line (not with the tongue).

The saxophone embouchure is the same as the clarinet except that the lips are drawn toward the center of the mouth, instead of in a smiling position, and slightly more of the mouthpiece is placed in the mouth.

The Clarinet Vibrato (?)

Q. I have learned the notes and fingerings of the clarinet and play fairly well. The teacher says I don't teach me anything about vibrato. I wonder if the vibrato should be used in clarinet playing, and if so, how can I go about learning it.—M. R. H., Milwaukee.

A. You are indeed fortunate that your teacher did not teach the vibrato to you. The vibrato is not appropriate to clarinet playing and is not used by leading clarinetists, although some do employ it when playing slow, sustained, lyrical passages. Personally, I hesitate to recommend its use at any time, especially to the student who is endeavoring to produce a legitimate tone upon the clarinet. The clarinet tone should be steady, without waver; clear, round, and solid. The vibrato tends to weaken each of these elements. In many instances the use of the vibrato has been over-emphasized. Many students employ it without taste, reason, or knowledge. I suggest that you avoid it altogether when playing the clarinet.

A Method for Flute

Q. Will you please suggest a good method for the flute?—G. F., California.

A. I suggest either of the following methods: Soussman Studies, Books 1 and 2. An excellent method, too, is the "Foundation to Flute Playing" by Ernest Wagner. These books may be secured through the publishers of *The Etude*.

Hints on Making Reeds

Q. I am sixteen years of age, have played bassoon for the past five years. Although I have never taken any private lessons from a bassoon teacher, my high school band conductor has given me considerable help. At his suggestion I have been to make my own bassoon reeds. Though neither of us has had any experience in making reeds we have had some success with them. My bassoon reeds, I have made twenty-seven reeds to date. While all play freely and seem to have satisfactory tone they all are inclined to be a bit flat. Can you suggest means for improving my reemaking so far as the matter of tuning them is concerned?—J. C. P., Iowa.

A. I suggest that you try the following: (1) If you have more than one boucle, try them all. Bassoons are usually equipped with two boucles—a long and a shorter one. Should your boucles be of the same length, then purchase a shorter one. The boucle is a very important part of the bassoon. (2) Perhaps your reeds are too long. This will also cause the tone to be flat. Try making a reed a trifle shorter. (3) Are your reeds inclined to be soft? If so, then make them a bit heavier, especially

near the tip of the reed. (4) If the reed is inclined to close up, keep the blades apart by pulling the wire nearer the tip of the reed. (5) Are you placing enough of the reed in the mouth? Playing too near the tip will cause the tone to be flat.

Brass Sextets

Q. Will you please recommend some good brass sextets? Our group has been organized since last September. The members are moderately advanced and would prefer selections that are not too difficult.—S. D., Indiana.

A. I suggest you rehearse the following numbers. They are not too difficult and offer a variety of styles and moods. "Two Trumpets" by G. Franck; *Cathedral Scene* by Massengale; "Friede und Gloria" by C. Busch; "Suite Miniature" by Miller; *March from the opera "Fidelio"* by Beethoven.

The Marching Step

Q. What cadence do you recommend for the high school marching band in street parades? What length step do you suggest?—S. W. J., Mississippi.

A. For street parades I would use a cadence of 128 and not faster than 122. With such cadence for high school bands I would recommend the 26-inch step. Naturally, the cadence is a trifle faster for football shows.

On Securing an Oboe

Q. I am desirous of securing some information regarding the oboe; that is, where a beginner would be glad to help you select an instrument, as well as advise you of teachers with whom you should study.

You will wish to purchase a conservatory system oboe, as the military system of fingering is obsolete. Also, you should be careful to select an oboe that is well in tune and in good mechanical condition. The finest oboe is the *Lorée*. As most oboes were manufactured in France, you can well realize the impossibility of purchasing a new *Lorée* at this time. However, any reliable secondhand instrument will prove satisfactory. It is because of these problems that I suggest you seek the aid of an expert oboist when making your selection.

On Selecting a Clarinet

Q. I am in need of advice concerning the selection of a clarinet for my young daughter, who seems to have unusual talent. I have been advised to inquire of different persons I am a little bewildered, as I have been advised so differently by each.—Mrs. L. B. H., Ohio.

A. Inasmuch as your daughter has shown such talent for the clarinet, I would certainly suggest that she be provided with the finest instrument you can purchase. Since the fine French clarinets are no longer manufactured, it is practically impossible to purchase one of those. Unfortunately, the policy of the Tax Bureau does not permit the definite recommendation of a particular make of instrument. If possible, secure the aid of a fine professional clarinetist when you select the instrument. He can give you valuable advice by testing the playing qualities, tone, intonation, and mechanical condition of the instrument.

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Junior Etude

Edited by

ELIZABETH A. GUST

Summertime

by Gertrude Greenhalgh Walker

John lived on the bank of a lovely river and he and his father often went canoeing.

"Just think, Dad," John observed, "no school all summer, no music lessons! Just work in the Victory garden, paddle the canoe, and play ball and swim."

His father changed the subject, abruptly. "The tide has turned, running strong, son, so let's paddle up to Plum Island. It will take a strong pull—good for your muscles!"

And it was hard work. "Let's rest a minute," said John, and they drifted. But in a minute he cried, "Look, Dad, we're going backwards. We'll never reach Plum Island!" His father admitted they were going backwards. "Reminds me

of a Chinese proverb—'Learning is like rowing up stream. Not to advance is to go backward.' Son, what about going backwards in music this summer?"

"Well, I see now why you wanted to paddle to the island row against the running tide. I don't want to go backwards in music. I guess I'll phone to Miss Brown when we get home and tell her I am not going to stop lessons."

"But do you think you will have time?" asked his father, teasingly. "Sure I'll have time. Victory garden, ball playing; river; music lessons. Sure I'll have plenty of time!" And by summer's end, both the piano and the Victory garden were in excellent condition.

Sharps and Flats (Playlet)

by Margaret Cusick

SCENE: Interior with piano.
CHARACTERS: Joan and Dorothy (or any two pupils).
(Enter Joan; seats herself at piano; opens study book.)

JOAN: Let me see; I haven't tried my transposing for today yet. I had better do it now. Plays some chords. Dorothy knocks; Joan goes to open door for her.) Oh, hello, Dorothy! I thought you were going to your grandmother's today.
DOROTHY: She changed it to next week. I heard you playing as I came up the walk. What are you doing?

JOAN: I'm transposing. Now listen. I was doing this piece in the key of G-flat, but it is written in B-flat.

DOROTHY: I am learning transposing, too. It seems to me from B-flat to G-flat is a hard jump.

JOAN: Well, you see, I did the other keys before you came in.
DOROTHY: I think transposing is fun, but I guess you are further advanced than I am. I can't do too many sharps or flats yet. I'll show you the piece I am doing now. (Dorothy goes to piano and plays piece in key of C.) Now, let's see. I should do it in the key of G next.

(Plays it.) That was easy. Let me try one more (plays it in D).
JOAN: This is going to be fun. Let's make a game of it and see who can do it the best in the most keys.
DOROTHY: What do you mean by best?

JOAN: Why, with the fewest stumbles, of course.
DOROTHY: O. K. But let's not select too hard a piece.

JOAN (turning papers): Here's a good one. I'm learning flat keys this week so I'll take the flats and you take the sharps.

DOROTHY: Suits me. Because I like sharps better. But we really should take all the keys, because we have to learn sharps and flats, you know.
JOAN: All right, but let's do it this way first, then we will change.
DOROTHY: The first four keys are easy, but after that—oh, dear! (Plays piece in G and D.)

seven flats in the other piece, and now I'm down to four. It's easier to drop off than to add on. Go on. It's your turn.

DOROTHY: Let's select another piece to finish with. (Selects another and plays in new key.) Now I have finished. Let's change sharps and flats now.

JOAN: No. Let's finish it tomorrow. You come over here at two o'clock; and be sure to be on time, because my brother is coming home on furlough at five.

DOROTHY: Can he play the piano?
JOAN: You bet he can. This is beginners' stuff to him.

DOROTHY: Can he transpose, too?
JOAN: Sure, and he often has to do it at sight because he accompanies his choir and plays for solo singers, too. He says transposing is very important.

DOROTHY: I suppose it is. I never thought of it that way. Let's have a transposing bee at our next club meeting.

JOAN: Fine idea. I'm going up to my lesson in a few minutes and I'll tell Miss Brown about it. We could have everybody draw for the key they are to transpose to.

DOROTHY: We could have a prize, too. I'll walk down as far as the five-and-ten with you and we will get something.

JOAN: Well, let's get something we like, because if we do this again tomorrow, one of us might win it.

DOROTHY: But suppose we draw hard keys. Then what?

JOAN: We'll practice them extra special tomorrow.

Junior Club Outline No. 35

Review

- When was Chopin born? (Outline No. 25.)
- Mention at least two composers who wrote concertos for the violin. (Outline No. 26.)
- What is a passing tone? (Outline No. 27.)
- With whom did Czerny study? (Outline No. 28.)
- The opera "Lohengrin" and "Parsifal" by Wagner; draw stories of what famous knights? (Outline No. 29.)

- What is meant by transposing? (Outline No. 30.)
- In what city was the world's first opera house built? (Outline No. 31.)
- What is an augmented triad? (Outline No. 32.)
- Who enlarged the size of the symphony orchestra in the nineteenth century? (Outline No. 33.)
- What is the difference between a tone and a note? (Outline No. 34.)

JOAN: You are doing fine. Now it's my turn. I'll begin on D-flat, and then I'll do A-flat, (Plays piece Dorothy has just played.)

DOROTHY: No fair. Yours get easier and mine get harder.
JOAN: That's because I started on

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results of contest will appear in November. Subject for this month's essay, "Piano Music."

The Violin

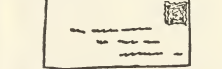
(Prize winner in Class A)

A violin is more than a tool used by a musician to create beauty as a sculptor uses a chisel. It is animated, pulsating, feeling; a friend in whom I may confide, a sympathetic friend who soothes or laughs, consoles or congratulates according to the occasion. If I were to be left in utter isolation with nothing but sufficient food, shelter, and clothing, and given my instrument as my only companion, I would feel myself much the better for my lot than for my sole life in the world, surrounded by luxuries, yet deprived of any opportunity to express inner feeling, due to ignorance of such a medium as I have in my violin. All the trivialities of this world are as nothing when listening to the same singing tones produced by harmonic scraping over a bit of taut catgut!

Harriet Ruby Gross (Age 16), New Jersey

Other Essay Prize Winners:

Prize Winner for Essay, Class B, Charlotte M. Walker, Age 13, Indiana.
Prize Winner for Essay, Class C, Charles Guerra (Age 11), Massachusetts.



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:
I am a music lover, so naturally I subscribe to THE ETUDE. When I first became acquainted with it five years ago I could play only the single pieces in the back but now I can play most anything. THE ETUDE is very popular with me.

I also get a lot of fun playing the drums and bass fiddle. I like to play the fiddle also but the family all agree that the phrase "try to play" is quite an exaggeration (if you get what I mean).

From your friend,
JANE SATCHEL (Age 15), California

Prize Winners for May Puzzle:

Class B: Jane Phillips (Age 12), New York.
Class C: Betty Mader (Age 10), District of Columbia.

Honorable Mention for May Puzzles:

Dorothy Lupi; Jane Phillips; Ada Rosenberg; Muriel Embesser; Harriet Ruby Gross; Janet Dolezal; Nancy Lee Bopp; Mary Helen Hale; Frances Muncie; Estaline Dabich; Jerry Mason; Edwin George; Ernest Vogel; Sylvester Brown; Hugh Nelson; Eli Crowther; Henrietta Schwartz; Belle Walters; Judson Krause; Marjorie Mathews; Ned Wayne; Anna Gray; Ida Cruse; Mary Boatman; Betty Nelson.

Letter Box List

Letters have been received from the following, which, unfortunately, limited space does not permit publishing: Audrey B. Brown; Annabelle Potock; Barbara Markham; Judith Diehl; Jon Overmiller; Barbara Roberts; Orla Shilline; Victor Frederick B. Smith; Carl John Wink; Nancy Mills; Amy Gruber; Virginia Davis; Mary Lynn West; Janet Ellen Vauden; Margaret Hartley; Edwin Boatman; Mary Rosina Shaw; Betty Jane Hirst; Betty May.

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This is a most book of songs for children. The verses were contributed by Rachel Barton Butler and the shadow picture illustrations are in free-hand paper cutout by Susanne Kemmle. The book includes many of the best songs of the day.

• FINGER PLAYS (Elemental Hand and Finger Exercises) 60

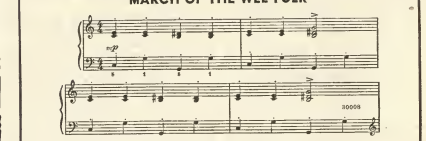
By Jessie L. Gaylor
A half dozen games, with interesting and descriptive verses and charming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions.

Piano Pieces by Jessie L. Gaylor

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30225 Guitir Serenade, The	2 .30	30191 Moon Boof, The	3/4 .30
30226 Little Trombone Solo, The	2 .30	30192 Blacksmith, The	3/4 .30
30008 March of the Wee Folk	2 .30	30193 Little Lark, The	3/4 .30
30227 The Old Song in the Old Style	2 .30	30194 Song of the Kitchen Clock	3/4 .30
30736 Princess Dances, The	3 .30	30195 (Fiddler) Singing School	3/4 .30
30735 Voice of the Wind	3 .30	30196 The Sealed and the Honey	3/4 .30
30190 Little Shoemaker, The	3/4 .30	30197 Sea, Hey!	3/4 .30
30191 Song of the Shoemaker	3/4 .30		

(Also published for Two Pianos, Four Hands (304)

MARCH OF THE WEE FOLK



Also published for Piano Duet and for Two Pianos, Four Hands

THE JOHN CHURCH COMPANY

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"FORWARD MARCH WITH MUSIC"

489

THE ETUDE

"FORWARD MARCH WITH MUSIC"

488

THE COVER FOR THIS MONTH—Special Illustrations, Inc., of New York, Paul Gulliver, Inc., of New York, agents for a number of professional photographers in various parts of the United States, brought to our attention a kodachrome by Armand Plagié, a California photographer, and it seemed very fitting to us for the August issue of *THE ETUDE*. A young lady in San Francisco posed for this color photograph, which suggests summer evening recreation on the piano or the hosts of accomplished young lady pianists who in the summer months alone or with small instrumental ensembles furnish dinner music and evening musical programs which add to the enjoyment of many seeking rest and relaxation at any of the fine seashores, mountain lakeside, and resort resorts on the North American continent. Yes, music not only gives enjoyment to its hearers and performers, but it also gives many opportunities to earn money and to enjoy privileges which often are beyond the reach of the average person.

READ THIS AND SING!—For Voice Students, Chorus and Choir Singers. by Clyde R. Denger.—One of the most inspiring things in contemporary educational activities is the group of high school students who, through enjoyment in learning to do fine vocal work under the direction of a competent teacher and educator. It is in the case that such competent supervisors of vocal music are exceedingly busy in satisfying the musical activity desires of their youthful cohorts at meetings and rehearsals of the school and the community choir of the music treats such a well trained body of students is able to offer.

Obviously it is essential that such a busy music supervisor should have assisting teaching material and text that will conserve his time and also help in producing the maximum results within the teaching and rehearsal periods of the choir. Clyde Denger is well-known to many music supervisors throughout the country for the fine results he has obtained with groups of school singers, and it is out of his years of work with such groups that he has produced this book *READ THIS AND SING!* which covers a 36 weeks course of vocal study. This course is ideally suited for the work of a vocal department in the average high school, and it also will be found very helpful to the choir director who wants to lead the average volunteer choir group to more effective singing in the church service.

YOUR MUSIC SUPPLIES FOR THE SEASON—JUST AHEAD!—Ask any purchasing agent for any large company about his difficulties in getting supplies. The information that would be forthcoming certainly would bring the realization that these unusual times in which the material wanted should be ordered as far in advance of the time it is needed as it is possible. Just in carrying along the details of this business, THEODORE PRESSER CO. has to order many of its supplies three and four months in advance. Governmental and war industry priorities are such as help companies which deliver from paper mill printers and binders, and added to these things every publisher is limited to 75% of the paper tonnage the year named by the Government as the base year. The paper limitations and orders are definite reasons why ordering should be done as far in advance as possible by those active in music since it is highly possible that even some very

THEODORE PRESSER'S NOTES A Monthly Bulletin of Interest to all Music Lovers August 1944 **ADVANCE OF PUBLICATION OFFERS**

All of the books in this list are in preparation for publication. The *Advance Offer Cash Price* applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Album of Marches for the Organ.....	40
Finger Fun.....	Adler 20
Inter-Teacher Scale.....	Tscholkowsky 1.50
Our Little-American.....	Williams 40
Piano Pieces for Pleasure.....	Williams 40
Practical Keyboard Modulation.....	Ferry 40
Read This and Sing—Student's Book.....	25
Read This and Sing—Teacher's Manual.....	25
Reverential Anthems.....	Baines 25
Second Piano Part to Bach's Fifthteen Two-Part Invention.....	35
Second Piano Part to Thompson's Tenthful.....	35
Twenty Piano Duet Transcriptions of Favorite Hymns.....	Kohlmann 40

This is the last opportunity for anyone to obtain a single copy of the student's book at the nominal advance of publication cash price of 25 cents a copy because the book will be on the market so that quantities will be available for the opening of the school term. There is made a *Teacher's Manual* which besides proving exceedingly helpful in the classroom handling of *READ THIS AND SING!* presents much of general value to the music supervisor. This course is ideally suited for the work of a vocal department in the average high school, and it also will be found very helpful to the choir director who wants to lead the average volunteer choir group to more effective singing in the church service.

YOUR MUSIC SUPPLIES FOR THE SEASON—JUST AHEAD!—Ask any purchasing agent for any large company about his difficulties in getting supplies. The information that would be forthcoming certainly would bring the realization that these unusual times in which the material wanted should be ordered as far in advance of the time it is needed as it is possible. Just in carrying along the details of this business, THEODORE PRESSER CO. has to order many of its supplies three and four months in advance. Governmental and war industry priorities are such as help companies which deliver from paper mill printers and binders, and added to these things every publisher is limited to 75% of the paper tonnage the year named by the Government as the base year. The paper limitations and orders are definite reasons why ordering should be done as far in advance as possible by those active in music since it is highly possible that even some very

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ing a volume entitled *Twenty Piano Duet Transcriptions of Favorite Hymns*. This is not a duplicate of his two earlier volumes *CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS* and *MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS*, however it does contain hymns equally popular and well known.

Among the well beloved hymns in the book are: "When Morning Glads the Sky," "Abide with Me," "The King of the Shepherd," "In the Cross of Christ I Glory," "Nearer My God to Thee," "Rock of Ages," and "O Perfect Love."

This unique collection was arranged from a practical as well as an artistic viewpoint. The key of each hymn is within the singing range of the average congregation, and the piano accompaniment is suitable for church and Sunday School services where one hymn follows another without spoken interludes.

The art of modulation should come easy to a student of harmony, particularly to one who has had this study right with piano lessons. But not all teachers integrate these studies and for players who have not had the advantages of harmony study at the keyboard this book will prove most helpful.

OUR LATIN-AMERICAN NEIGHBORS—For Piano—Compiled and Arranged by Ada Richter.—At no time have the rhythms and melodies of Latin-American music been heard so widely in this country as at present. There can be no doubt that this music has exerted a marked influence on our popular music taste and on our concert and composition.

In preparing this book, the alert Mrs. Richter has done a great deal of research, for its contents include music from Mexico, Brazil, Chile, Peru, Ecuador, Costa Rica, and Argentina. Twenty-two songs and instrumental pieces are presented, among the former being such favorites as *Así, Así, Así*, *The Breeze*, *Carmela*, *La Cuchucra*, *O Ask of the Stars Above You*, *Cielito Lindo*, and *La Golondrina*. Instrumental novelties include a Mexican *Polka*, *El Papito*, and two tangos, *La Campanita* and *El Choclo*. All songs are provided with English translations printed between the staves.

A last chance to secure a single copy of this attractive collection at the low Advance of Publication cash price of 40 cents, postpaid, is offered this month.

PIANO PIECES FOR PLEASURE. by John M. Williams.—In this new volume the author of the immensely successful "Year by Year" series of piano instruction books and the frequently used *Our Beginner's Piano Book*, presents a collection of enjoyable recreation numbers that will appeal especially to "grown-up" students who have progressed past the beginner's stage, but who also include much of interest to younger students with well-developed hands who are capable of playing third grade music. Talented adult students may find this volume suitable for use following the completion of their work in the *Oliver Ditson's Piano Book*.

SECONDO, Mexican popular song. by S. Serradell. From the classics Mr. Williams has selected and arranged the beautiful coming publication *Interim* by Chopin; the post-pianist's *Nocturne op. 37, No. 2* and the *Funeral March*. From Schubert's compositions he has chosen *By the Sea* and *Rosamunde Air*; and from Schumann, the lovely *Träumerei*. Also included are a few favorite Christmas carols and hymns, among the latter, *Holy, Holy, Holy*, *Abide with Me*, *Lead, Lead, Light*, and *All Hail the Power of Jesus Name*.

At the special introductory Advance of Publication cash price, 60 cents postpaid, this is a bargain few will want to overlook.

NUSTRACKER SLITTE by P. L. Tscholkowsky. Arranged for Piano Duet by William M. Nelson.—In the orchestral repertoire this suite occupies a prominent place. Programmed frequently by symphonic organizations it appeals to young and old. Numerous piano solo arrangements have been made of this leading composition, from excerpts within the playing capabilities of children, such as the Ada Richter arrangement, to transcriptions that present a challenge to accomplished pianists.

Our Editors believe that this new piano duet version by Mr. Nelson will be well received, as the more complete harmonies made possible by utilizing four hands at one piano make piano performances more dramatic like the original orchestral composition. The entire suite is included from the *Overture to the Waltz of the Flowers*.

FINGER FUN for the Little Piano Beginner. by Myra Adler.—There are a dozen musical effects by Myra Adler in this forthcoming publication. It is an exceptionally well planned aid for the development of the playing ability of little piano beginners. It is supplementary to the average beginners books, and its 12 study pieces without impressing the young pupil as being study tasks cleverly introduce *Diatonic Succession*, *Intervals up and down*, *Scale*, *Triads*, *Sevens*, and *Septuaginta Stratos*. Everything is laid well under the beginner's hands, and the beginner will find these numbers such as to arouse an early appreciation of the beauty to be found in piano playing when the fingers have been trained to play their part. While the work is in the course of production details, orders will be accepted at the Advance of Publication postpaid cash price of 20 cents a copy. Only one copy to a teacher at this price, and delivery will be made to advance subscribers as soon as the work is published.

SECOND PIANO PART—by Robert T. Bennett.—*To Tantalus Task* by John Thompson.—Easy literature for two pianos has found an engaging contributor in Mr. Bennett's *Second Piano Part to TANTALUS TASKS*. The teacher with two pianos in his studio will find this new book a helpful aid to pupil response.

Teacher having known Thompson's supplementary material for first year students, which furnishes a good foundation for musicianship. Since the *Second Piano Part* is written in the same grade, the practice of having the pupil alternate in playing the original exercises and these second parts with their melodic and harmonic material will prove very beneficial. The *SECOND PIANO PART* offers additional training and opportunity for sight reading as well as excellent material for an recital program.

While this work is in preparation, a single copy may be ordered at the special Advance of Publication cash price of 35 cents, postpaid.

ALBUM OF MARCHES FOR THE ORGAN.—Organists are always eager to find suitable marches which can be used for Postludes at Church, Church Festival occasions, holidays, weddings, and funerals. This album, which is the first of its kind, and the organist needing music for the above mentioned occasions will find suitable material here. Besides it contains many of the best of the church and community gatherings.

None of the marches in the contents of the volume are beyond the playing ability of the average organist. Suggested registrations are given for the standard church pipe organ as well as the Hammond Organ.

An order for a single copy of this album may be placed now at the Advance of Publication cash price of 60 cents, postpaid.

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Dedicate my symphony to a tyrant? Never!

“UPHOLDER of liberty and social equality, indeed! Now he will trample on the rights of man,” Beethoven raged. He had just dedicated his *Third Symphony* to his hero, Napoleon Bonaparte—and now Napoleon declared himself Emperor of France! Furiously Beethoven ripped off the dedicatory page. He changed the name to *Eroica*. “In memory of a great man,” he wrote, implying that Napoleon’s soul was dead.


Ludwig van Beethoven, lover of freedom, has

been called "The man who freed music." And today freedom is symbolized to millions of people by the opening bars of his *Fifth Symphony*—three short chords and a long one—V for Victory. His *Ninth*, too, reflects his unfettered spirit, defying all tradition by introducing choral passages.

Beethoven's impetuous spirit still lives in his masterful compositions. Hear them played by the instrument that does full justice to his genius—Magnavox Radio-Phonograph. This

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 The Magnavox Company is now producing electronic and communication equipment for the armed forces. Also music distribution systems for warships. It won the first Navy "E" award (and White Star Renewal Citations) given to a manufacturer in this field. When the war ends, Magnavox will again take its place as the pre-eminent radio-phonograph combination. The Magnavox Company, Fort Wayne 4, Indiana.

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